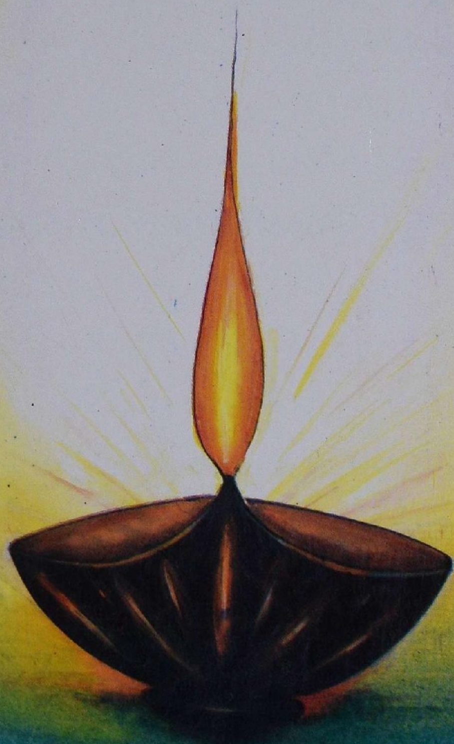
A DICTIONARY OF TAMIL LITERARY AND CRITICAL TERMS



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PREFACE

A glossarial guide in English to the literary terminology in Tamil, comprising a wide-ranging corpus of terms pertaining to both literature and criticism.

This 'dictionary' fulfils a long-felt academic need, especially in the areas of teaching Tamil language and literature to the non-Tamils, as well as in the pursuit of Tamil studies in foreign universities. It should also prove to be a useful handbook for purposes of literary translation.

The primary concern here has been to provide brief, working definitions of the concepts and ideas in Tamil which constitute the building blocks of Tamil literature through the ages, as also of those that define and inform the varied facets of literary scholarship. Accordingly, the terms included here embrace both the theory and practice of literature in Tamil, covering as they do the following areas:

i. Thematic situations and their sub-situations in AKAM and PUṞAM literatures (TIṆAI and TUṞAI), of the CAṄKAM corpus
ii. Criticial modes and techniques, attitudes and styles
iii. Figures of speech and their sub-classes
iv. Prosody
v. Poetics
vi. Literary genres and sub-genres
vii. Schools and Movements
viii. Motifs and themes
ix Literary norms and conventions
x. Religious and philosophical concepts that inform literary creativity and interpretation
xi. Dimensions of Tamil art and culture that have shaped aspects of Tamil literature
xii. Ideas, specifically of the Western origin, such as psychoanalysis, postmodernism, feminism and poststructuralism.

Besides treatises on poetics and prosody in Tamil, a representative body of modern critical texts has gone into the compilation of the word-corpus for this dictionary. References have also been made to the existing collections of terminology found as parts of critical studies on prosody, literature and grammar. We have also made a substantial, though critical, use of the **Tamil Lexicon** of the University of Madras. The bibliography at the end provides the sources for the compilation of the headwords as well as for their interpretation.

A marked feature of this dictionary is a comprehensive inclusion of the AKAM/PUṞAM thematic situations and sub-situations drawn on a wide range of KŌVAI, AKAPPORUḶ and PUṞAPPORUḶ texts available in print. That only a small number of figures of speech amongst an astonishingly vast body of rhetorical devices have been provided with illustration is a felt inadequacy in this work imposed on us by the consideration of space. However, most of the CITTIRAKKAVI types (altar and pattern poetry) have been provided with illustrative examples and diagrammatic representations where mere definitions would not do to clarify the complexity of their structure.

The criterion for the inclusion of terms of current scholarship, especially those of Western origin, has been consistency as well as the frequency of their use in the theory and practice of literature of the present century. These terms, insofar as the concepts they inform are of the Western origin, have been provided with brief descriptive definitions with a view to introducing them to the beginning students of Tamil literature. We have also made a conscious effort, with respect to certain Western terms belonging to the history of ideas and criticism, to introduce Tamil words and phrases that we hope are adequately expressive, and will gain currency in due course.

A considerable number of terms relating to certain literary genres which have either rare or no literary exemplifications, as also those denoting classical melody-types and ancient dramatic kinds, have been included keeping in mind their historical and cultural significance.

The whole dictionary is cross-referenced so that the users can move easily from one entry to another. There are, however, certain unavoidable double references also, necessitated as they are by etymological hierarchical considerations. e.g. **mutalnilaittīvakam** Vide ĀTITĪPAKAM -> Vide TĪVAKAVAṆI. Besides, with a view to facilitating a holistic view of the principal concepts in poetics such as UVAMAIYAṆI, UTTI, PORUḶKŌḶ, CEYYUḶVAKAI, CITTIRAKKAVI, etc., their sub-classes/varieties have

been listed and described under the given concept, and these sub-classes are listed in the alphabetical order as individual entries with 'vide' references to the principal entries for meanings. 'Cf'. references are intended to hint at the conceptual breadth of the given terms, while "see" and "see also" references will lead to information that is either basic to the understanding of the given concept or supplementary in character. The abbreviations, acc. (according to), dist. (distinct), opp. (opposed), Skt. (Sanskrit), e.g. (example) and esp. (especially) are too small and too familiar to need a separate list of abbreviations. For obvious reasons, the index is limited to terms, both Tamil and their English equivalents, denoting concepts of Western origin.

The entries, in Tamil alphabetical sequence, are all printed in **boldface** in the Roman script. While the terms entered in CAPITAL LETTERS point to the provision of main articles on them elsewhere in the alphabetical order, those in *italic* types are either the titles of texts or the ones indicating their non-English origin. The ***italicized boldface*** types indicate the alternative forms of the headwords, which have not been accorded the status of main entries.

All said, the apprehension that things remain overlooked remains. For it has not been easy to decide what a literary term really is. We have taken it as the one pertaining to the formal study of works of literature, as well as their structure and 'materials'. Particular attention has been paid to language-specific and culture-specific terms such as the melody-types, and dance and drama that have found their way in ancient works of literature and commentary either as allusions or as building blocks of their thematic structures. We were really left clueless with regard to certain classical concepts in rhetoric and poetics, in which cases mere notes of identification have been provided. Again, we are painfully aware of the inconsistency that has come in in compounding, particularly with respect to certain phrases and clauses denoting AKAM/PUṞAM thematic situations and sub-situations. We look forward to receiving comments and suggestions from scholars and discerning readers, which we shall accommodate in the subsequent editions, and make the entries more precise and self-sustaining.

It is more than a mere ritual that a writer of dictionaries quotes Dr Johnson: "Every other author may aspire to praise; the lexicographer can only hope to escape reproach - and even this negative recompense has been yet granted to very few".

akṟiṇai Non-human beings, and things inanimate. *Cf.* UYARTIṆAI.

akkara ilakkaṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

akkaraccutakam (Also EḺUTTUCCUTAKAM, EḺUTTUCCURUKKAM and EḺUTTAḺIVAṆI) A variety of CITTIRAKKAVI: Verse composed with a play on words, a word by gradual elimination of letters becoming different words with different meanings, as in *kunakāri, nakāri, kāri.* Cf. AKKARAVARUTTAṈAM.

akkarapporuttam Vide CEYYUṬPORUTTAM.

akkaravaruttaṉam (Also EḺUTTUVARUTTAṈAM) A variety of CITTIRAKKAVI: verse composed with a play on words, a word by gradual addition of letters becoming different words with different meanings, as in *kam, nakam, kanakam, kōkanakam.* Cf. AKKARACCUTAKAM.

akkiṉittampam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

akkurōṇi/akkōṇi/akkōkiṇi A mythic concept: army consisting of 21870 chariots, 21870 elephants, 65610 horses and 109350 foot soldiers.

aka āyvuneṟi Intrinsic approach to the study of literature. It is based on the conviction that a text is an autonomous reality, with the whole being a harmonious involvement of parts. As such, the critic must analyse the elements which in here in the text rather than preoccupy himself with causal factors such as history, biography, sociology and ethics.

akakkūttu Externalization of emotions by dancing and gesture. Cf. PUṞAKKŪTTU.

akaccamayam Sects intrinsic to CAIVAM, six in number, viz., 1. PĀṬĀṆAVĀTA CAIVAM, 2. PĒTAVĀTACAIVAM, 3. CIVACAMAVĀTA CAIVAM, 4. CIVACAṄKIRĀNTAVĀTA CAIVAM, 5. ĪCUVARA AVIKĀRAVĀTA CAIVAM and 6. NIMITTAKĀRAṆA PARIṆĀMAVĀTA CAIVAM or CIVĀTTUVITACAIVAM.

akaccāṉṟu Internal evidence. A term used in analytical and textual criticism (especially in the dating of a literary work) to refer to features of style (e.g. imagery, syntax, idiom, spelling, etc.) or details of environment, which might give some indication of when the work was written.

akaccuvai Emotions caused by the three *guṇas*, viz., CATTUVAM, RĀCATAM and TĀMACAM.

akattiṇai Love treated in AKAM literature, being of seven forms, viz., KUṞIÑCI, MULLAI, PĀLAI, MARUTAM, NEYTAL, KAIKKIḶAI and PERUNTIṆAI. See also AKAPPORUḶ.

akattiṇaippuṟam (Also AKAPPUṞATTIṆAI and AKAPPUṞAM) The two forms of love, KAIKKIḶAI and PERUNTIṆAI as being outside the sphere of AKAṈAINTIṆAI.

akattuḻiñai (Also AKATTŌṈ VIḺNTA NOCCI) A sub-situation under the PUṞAM theme UḺIÑAI: the victory of the besiegers over the besieged.

akatteḻucci Inspiration.

akattōṉ vīḻnta nocci Vide AKATTUḺIÑAI.

akanāṭakam A kind of dance accompanied by gestures by which to enact the manifestations of (AKAM) love.

akanāṭakavuru Various kinds of musical composition used in AKANĀṬAKAM.

akanilai A class of primary melody-type, one of four CĀTIPPERUMPAṆ.

akanilaikkoccakam A variety of KOCCAKAKKALI metre.

akanilaimarutam A primary melody-type.

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akanilaiyottāḻicai A variety of KALIPPĀ metre; a constituent of KALIPPĀ verse.

akappā akaval Verse on AKAM theme composed in AKAVAL metre without mixing it with VAÑCIPPĀ metre.

akappāṭṭu (Also AKAPPĀṬAL) A literary genre: the idealized love experience between a man and a woman in their blossoming years as treated in a corpus of conventional love poems of the CAṄKAM age.

akappāṭṭuvaṇṇam One of the specific sound features in verse (VAṆṆAM) effected in such a way that the verse comes to an end, even while it sounds incomplete.

akappāṭṭuṟuppu The twelve constituents of AKAPPĀṬṬU, viz., TIṆAI (principal love situation), KAIKŌḶ (KAḶAVU and KAṞPU phases of love behaviour), KŪṞṞU or KIḶAVI (speeches assignable to different characters), KĒṬPŌR (auditors), IṬAM or KAḶAṉ (scene of action), KĀLAM (time and season), PAYAṉ (result or effect), MUṉṉAM (indication of the speaker and the auditor in a stanza), MEYPPĀṬU (manifestation of emotions and feelings), ECCAM (that which is left to be understood or implied), PORUḶVAKAI (meaning other than the typical thematic strands of union, separation, etc), and TUṞAI (thematic sub-situation). Cf. CEYYUḶUṞUPPU.

akappāṭṭellai The inclusive boundary of a country or linguistic area.

akappāṭal Vide AKAPPĀṬṬU.

akappuṟakkaikkiḷai An AKAM theme: the hero paying his address to an immature girl who shows no sign of love, KAIKKIḶAI, the unrequited passion, as outside the sphere of AKAṉAINTIṆAI.

akappuṟaccamayam Peripheral sects of CAIVAM, six in number, viz., 1. PĀCUPATAM, 2. MĀVIRATAM, 3. KĀPĀLAM, 4. VĀMAM, 5. VAIRAVAM and 6. AIKKIYAVĀTA CAIVAM.

akappuṟattalaivaṉ An AKAM concept: the hero in love which is unreciprocated or unequal, as represented in KAIKKIḶAI and PERUNTIṆAI poems.

akappuṟattiṇai Vide AKATTIṆAIPPUṞAM.

akappuṟappāṭṭu Poem treating of the love which is unreciprocated or unequal.

akappuṟapperuntiṇai Vide PERUNTIṆAI.

akappuṟam Vide AKATTIṆAIPPUṞAM.

akapporuṭkōvai (Also KIḶAVIKKŌVAI and KŌVAI) A verse genre which treats of love themes in 400 verses in KAṬṬAḶAIK-KALITTUṞAI metre.

akapporuṭṭuṟai A thematic sub-situation in AKAM poetry. Also see AKAPPĀṬṬUṞUPPU.

akapporuṭperuntiṇai Vide PERUNTIṆAI.

akapporuḷ/akam The idealized love experience between a man and a woman in their blossoming years, as treated in a corpus of love poems of the CAṄKAM age. They are classed into AKAṉAINTIṆAI (the central, five-fold mutual love-behaviour), and those peripheral to it, viz., KAIKKIḶAI (unreciprocated sexual passion) and PERUNTIṆAI (abnormal or excessive sexual passion). The last two were called AKATTIṆAIPPUṞAM or AKAPPUṞATTIṆAI by later theoreticians.

akamalarcci aṇi A figure of speech in which the virtue or failing of a person or thing is stated to affect another either directly or inversely, such as virtue begetting virtue, vice begetting vice, virtue begetting vice, and vice begetting virtue.

akarāti Lexicon, usually a dictionary for a classical language; dictionary.

akarātiyiyam Lexicology. The science dealing with the principles and theories of dictionary-making.

akarātiyiyal Lexicography. The art or task of making a dictionary or lexicon.

akala urai (Also AKALAṄKŪṞAL, AKALAM and VIRUTTIYURAI) Elaborate commentary.

akalakkavi Vide KAVI.

akalaṅkūṟal / akalam Vide AKALA URAI.

akaval (Also AKAVAṞPĀ and ĀCIRIYAPPĀ) One of the four basic types of verse in Tamil prosody which employs AKAVAL metre characterized by AKAVAL rhythm (AKAVALŌCAI), the loud notes of call like those of a peacock. Any kind of feet can occur in it. ĀCIRIYAVURICCĪR and other combinations too can occur. Lines of five, six or seven feet are alien to it. The penultimate line is usually of three feet. The number of lines varies from a minimum of three to a maximum of 1000 for AKAVAL metre, all equal in length, of four feet each. It can also have TAṈICCĪR (detached foot) in any of its lines.

There are four types of AKAVAL verses, viz., NĒRICAIYĀCIRIYAPPĀ (all lines having four feet each and the penultimate line three-footed), IṆAIKUṞALĀCIRIYAPPĀ (the first and the last lines having four feet each, with the intermediate lines consisting, by pairs, of two or three feet), NILAIMAṆṬILA-VĀCIRIYAPPĀ (all four-footed lines), AṬIMAṞIMAṆṬILAVĀCIRIYAPPĀ (all lines having four feet, any of the lines being placed at any position, without resulting in change of meaning).

AKAVAL metre has three auxiliary forms, viz., AKAVAṞṞĀḶICAI also called ĀCIRIYATTĀḶICAI (three lines of equal length), AKAVAṞṞUṞAI also called ĀCIRIYATTUṞAI (four lines with the middle two lines differing in length from the first or the last line), and AKAVALVIRUTTAM (four lines of equal length, each not having fewer than six feet), also known as ARACAVIRUTTAM, ĀCIRIYAVIRUTTAM and MAṈṈAVIRUTTAM.

akavalvaṇṇam One of the specific sound features of a verse (VAṆṆAM): a series of special sound features resembling the coming of a storm or waves of water.

akavalviruttam Vide AKAVAL.

akavalveṇpā A verse of the IṈṈICAIVEṆPĀ metre marked by AKAVAL rhythm.

akavalaṉ Vide PĀṆAṈ.

akavaluriccīr (Also AKAVAṞCĪR, ĀCIRIYACCĪR and ĀCIRIYAVURICCĪR) Metrical feet of two syllables each, chiefly found in AKAVAL metre.

akavalōcai Vide AKAVAL.

akavaṟcīr Vide AKAVALURICCĪR.

akavaṟcuritakam (Also ĀCIRIYACCURITAKAM) The ending of AKAVAL metre marked by the four-footed last line, and the three (or four)-footed penultimate line. It is also the last constituent of certain kinds of KALIPPĀ, and VAÑCIPPĀ verses.

akavaṟpā Vide AKAVAL.

akavaṟṟāḻicai (Also ĀCIRIYATTĀḶICAI) Vide AKAVAL.

akavaṟṟuḷḷal A (jumping) rhythm in KALIPPĀ metre.

akavaṟṟuṟai (Also ĀCIRIYATTUṞAI) Vide AKAVAL.

akavaṟṟūṅkal A (slow-measured, sleeping) rhythm in VAÑCIPPĀ metre.

akavaṟṟūṅkal kuṟaḷaṭi vañcippā A kind of VAÑCIPPĀ verse marked by the metrical conventions of KUṞAḶAṬI VAÑCIPPĀ, and the AKAVAṞṞŪṄKAL rhythm.

akavarrūṅkal cintaṭi vañcippā A kind of VAÑCIPPĀ verse marked by the metrical conventions of CINTAṬI VAÑCIPPĀ, and the AKAVARRŪṄKAL rhythm.

akavaṉmakaḷir Bardic women; female diviners. Cf. MUTUVĀYPPENṬIR.

akavunar Dancer; singer.

akaṉraṉaivu kūral A sub-situation under the AKAM theme ORUVALIT TAṈATTAL: with the spreading of public gossip around, the confidante suggesting a temporary separation of the hero from the heroine.

akaṉricaippu One of the three defects in versification (the other two being ARUTTI-CAIPPU and VERUTTICAIPPU): interspersing prose in poetry, the sound flow thereby deviating from the accepted pattern.

akaṉrulikkalaṅkal Vide PERUNTIṆAI.

akaṉaintiṇai (Also AṈPIṈAINTIṆAI, AINTIṆAI and NAṬUVAṈAINTIṆAI) Five-fold aspects of AKAM love, viz., KURIÑCI (union), MULLAI (forbearance), PĀLAI (separation), MARUTAM (sulking) and NEYTAL (lamenting the lover's absence).

akaippuvaṇṇam One of the specific sound features in verse (VAṆṆAM): rhythm produced by irregular breaks in sound flow.

aṅkakkiriyai A dance movement.

aṅkatacceyyuḷ/aṅkatam Satirical writing, a literary genre that uses irony, wit and sarcasm to expose humanity's vices and follies, being of two kinds, viz., CEMPORUḶ-AṄKATAM or VACAI (open, undisguised lampoon), and KARANTAVAṄKATAM or PALIKARAPPAṄKATAM (veiled insinuation). See also CEVIYURAIYAṄKATAM.

aṅkam Act of a play.

aṅkamālai A verse genre describing the members of the human body in VEṆPĀ or VEḶIVIRUTTAM metre.

aṅkitam The name given in a poem to the hero.

acca avinayam Dance movement revealing fear.

accaccuvaiyaṇi Vide IRATAVAṆI.

accattaṉmaikku accamurru iraṅkal (Also NARRĀY TALAIMAKAḶ ACCATTAṈMAIKKU ACCAMURRU IRAṄKAL) A sub-situation under the AKAM theme KARPOṬU PUṈARNTA KAVVAI: the mother feeling concerned about the timidity and reserve of manner of her daughter (the heroine) who has eloped with the hero through the wilderness.

accattiṉakaral One of the MEYPPĀṬU-S other than the principal eight: avoidance by the heroine of union with the hero in fear of exposure.

accam 1. One of the eight principal MEYPPĀṬU-S: fear. 2. Vide MAKAṬŪUKKUṈAM.

acciram (Also MUṈPAṈIKKĀLAM) Vide MUTAR-PORUḶ.

accuvapariṭcai Vide ARUPATTUṈĀṈKU KALAIKAḶ.

acariri (Also ĀKĀCAVĀṆI, ĀKĀYACCOL, VĀṈMOḶI and VĀṈOLI) Voice from an incorporeal being from the sky.

acittam Vide ETUVĀPĀCAM.

acuram (Also ARUMPORUḶ VIṈAI NILAI, and ĀCURAM) A form of marriage in which the bridegroom obtains the bride by acts of chivalry and valour.

acurar (Also ARAKKAR and AVUṈAR) A class of demons who are at war with the gods.

acuvapariṭcai Vide ARUPATTUṈĀṈKU KALAIKAḶ.

acuvamētam (Also IRĀCACŪYAM and PARIVĒḶVI) Horse sacrifice practised by ancient Hindu kings in order to have peace and happiness, as well as to proclaim their sovereignty.

acai A CEYYUḶUṞUPPU: Basic metrical unit, and the fundamental quantitative unit of any metre in Tamiḻ, of which there are two, viz., NĒRACAI and NIRAIYACAI. NĒRACAI, also called TAṈIYACAI (a simple unit), comprises a single vowel nucleus, with or without consonants. NIRAIYACAI, also called IṆAIYACAI (a compound unit), consists of nuclei of two vowels, with or without consonants. A syllable in Tamiḻ is thus different from a syllable in English which has only one vowel as the nucleus.

acai iṭaimaṭakku The repetition of the last syllable of the second line of a stanza as the first syllable of the third line.

acaiccīr Foot of one metrical syllable usually found at the end of a VEṆPĀ.

acaiccol / acainilai Expletive particle.

acainilaiyaḷapeṭai Lengthening of vowels and consonants to the requirements of metrical harmony.

acaimaṭakku Vide MAṬAKKAṆI.

acaiyaṭi (Also AMPŌTARAṄKAM, EṆ, COṞCĪRAṬI, and PIRINTICAIKKUṞAḶ) A constituent of KALIPPĀ in which the lines increase and diminish like the waves of the sea. It is of four series, viz., PĒREṆ (two lines of four feet each), CIṞṞEṆ (one line of four feet), IṬAIYEṆ (one line of three feet) and ALAVEṆ (one line of two feet).

acaiyantāti Metrical composition in which the same syllable ends one line and begins the succeeding line of a stanza.

acaiviraḷac centoṭai A CENTOṬAI (a verse without any kind of agreement of sounds) sub-class without any kind of positional agreement of syllables - MŌṈAI (alliteration) or ETUKAI (agreement of second letters of initial feet), and without the characteristic CĪR patterns of TAḶAI.

acaivu One of the sources of the MEYPPĀṬU AḺUKAI (weeping): loss.

aṭcayapāttiram (Also AMUTACURAPI) Divine vessel of inexhaustible food.

aṭṭakam A verse genre: poem consisting of eight stanzas all in the same metre.

aṭṭacīlam The eight-fold Buddhist ideals of behaviour comprising avoidance of killing, lying, stealing, lust, begging, eating of unhygienic food at night, use of perfumed articles, and lying on a mat on the floor.

aṭṭanākapantam Vide NĀKAPANTAM.

aṭṭamaṅkalam A verse genre: benedictory poem of eight stanzas in ĀCIRIYAVIRUTTAM metre.

aṭṭamācitti (Also CITTI) The eight superhuman powers, viz., AṆIMĀ (contracting to the minutest atomic body), MAKIMĀ (expanding to large forms), LAKIMĀ (acquiring power to move fast easily and staying buoyant on water), KARIMĀ (gaining a hard body like a mountain), PIRĀTTI (gaining the capacity to visualize and attain all things desired by the heart), PIRAKĀMIYAM (power to overcome natural obstacles and go anywhere), ĪCATTUVAM (having the power to command celestial beings), and VACITTUVAM (power of enchanting, changing the course of nature, or assuming any form).

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a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	k̲	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

aṭṭavīraṭṭam Eight places celebrated as the scenes of Civaṉ's exploits, viz., Kaṇṭiyūr, Kaṭavūr, Atikai, Vaḻuvūr, Paṟiyalūr, Kōvalūr, Kuṟukkai, and Viṟkuṭi.

aṭṭāṅkayōkam Yoga which consists of eight forms of discipline, viz., IYAMAM (abstention from lying, killing, theft, lust and covetousness), NIYAMAM (observances like practice of contentment, bodily mortification, investigation of religious truth and worship of God), ĀTAṈAM (yogic posture), PIRĀṆĀYĀMAM (control of the vital forces of the body by regulation of breath), PIRATTIYĀKĀRAM (withdrawal of the senses from external objects), TĀRAṆAI (concentrated attention), TIYĀṈAM (uninterrupted contemplation of an object) and CAMĀTI (intense contemplation of God, identifying oneself with Him).

aṭṭāvatāṉam Vide AVATĀṈAKKALAI.

aṭakkam A MEYPPĀṬU other than the principal eight: self-control

aṭakkiyal (Also CURITAKAM, PŌKKU, MAṬAKKIYAL, VĀRAM and VAIPPU) Last part of certain kinds of KALIPPĀ, VAÑCIPPĀ or PARIPĀṬAL which rounds up the poem.

aṭaṅkaṉmuṟai *Tēvāram* as including all the hymns of Campantar, Appar and Cuntarar.

aṭaleṭuttu uraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero, as he treads the wilderness along with the heroine in elopement, instilling a sense of courage in her by proclaiming his valour.

aṭi Metrical line, a CEYYUḶUṞUPPU, being of five kinds, viz., KUṞAḶAṬI (of two feet), CINTAṬI (of three feet), ALAVAṬI (of four feet), NEṬILAṬI or AIÑCIRAṬI (of five feet) and KAḺINEṬILAṬI (of six feet and above). Cf. KAṬṬAḶAIYAṬI.

aṭikkaruttiyal Thematology.

aṭikkaruttu (Also KARU) Theme. It is not simply the subject of a literary work, but rather a statement that the text seems to be making about that subject. In other words, it is the central idea defining a work, which may be stated directly or indirectly. Cf. IḺAIPORUḶ and MAṞI URU.

aṭikkuṟippu Footnote.

aṭikkūṉ A detached line within a verse.

aṭittōḻi The chief female attendant.

aṭiniralniṟai Vide NIRALNIṞAI.

aṭippaṭaviruttal A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: one accepting the sovereignty of the besieging king and ruling one's state as such.

aṭimaṭakku Vide MAṬAKKAṆI.

aṭimayakku A metric line occurring within a verse alien to it; two or more kinds of lines occurring within a verse.

aṭimaṟimaṇṭilavāciriyappā Vide AKAVAL.

aṭimaṟimaṇṭila veḷiviruttam A sub-class of VEḶIVIRUTTAM: an auxiliary metre marked by occurrence of lines in a stanza which can be interchanged without change of meaning.

aṭimaṟimāṟṟu Vide PORUḶKŌḶ.

aṭimaṟi moḻimāṟṟu Vide PORUḶKŌḶ.

aṭimutaṉmaṭakku Vide MAṬAKKAṆI.

aṭimuraṉ Vide MURAṆTOṬAI.

aṭimoḻimāṟṟu Vide PORUḶKŌḶ.

aṭimōṉai Vide MUTALTOṬAI.

aṭiyantāti (Also IṬAIYIṬṬANTĀTI) Vide ANTĀTITTOṬAI.

aṭiyaḷapeṭai Vide AḶAPEṬAITTOṬAI.

aṭiyiyaipu Vide IYAIPUTTOṬAI.

aṭiyetukai Vide ETUKAITTOṬAI.

aṭiyoṭu vaḻininaintu avaṉuḷam vāṭal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero being saddened at the thought of the hard tract to be trodden by the soft feet of the heroine in elopement.

aṭiyōr An AKAM concept: Bonded labour and servants.

aṭukkicai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medial consonants.

aṭukkicai akaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

aṭukkicai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

aṭukkicai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

aṭukkicai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

aṭukkicai oḻukal iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial consonants.

aṭukkicai oḻukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

aṭukkicai oḻukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

aṭukkicai oḻukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal sounds.

aṭukkicai oḻukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

aṭukkicai mellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of medial consonants.

aṭukkicai mellicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM) overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of short vowels.

aṭukkicai mellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of long vowels.

aṭukkicai mellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

aṭukkicai mellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of plosive consonants.

aṭukkicaivaṇṇam One of the specific sound features in verse (VAṆṆAM): overall serried rhythm, being of twenty sub-classes. (For description of each sub-class, see headwords beginning AṬUKKICAI).

aṭukkicai vallicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of medial consonants.

aṭukkicai vallicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of short vowels.

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crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of long vowels.

aṭukkicai vallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of nasal sounds.

aṭukkicai vallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of plosive consonants.

aṭukkiyal (Also ARĀKAM, MUṬUKIYAL and VAṆṆAKAM) A constituent of KALIPPĀ in which a succession of short letters is rapidly repeated.

aṭukkuttoṭar Repetitive use of words or phrases.

aṭukkumaṭakku Vide MAṬAKKAṆI.

aṭuttuvaraluvamai A fault in rhetoric: a comparison in which the standard of comparison (vehicle) is in its turn compared to another standard.

aṭuttūrntu aṭṭa koṟṟam A sub-situation under the PUṞAM theme VAÑCITTIṆAI: having accomplished victory by confronting the enemy soldiers and killing them.

aṭai (Also AṬAINILAIKKIḶAVI, KŪṈ, TAṈṈILAI, TAṈICCOL and VIṬṬICAI 2) A constituent of KALIPPĀ: a word in isolation constituting a foot by itself, offering a pause in the movement of the verse, looking before and after, linking the parts preceding and following it.

aṭainilaikkiḷavi Vide AṬAI.

aṭai potuvākki poruḷ vēṟupaṭa moḻital Vide OṬṬAṆI.

aṭaiyaṭuttavākupeyar A figure of speech: a metonymical expression invariably including a qualifying word.

aṭaiyāḷappū Flower as a totemic symbol.

aṭaiyāḷavuṇarvu Anagnorisis. A term used by Aristotle in his *Poetics* to refer to the moment in a drama when the protagonist 'discovers' something that either leads to or explains a reversal of fortune, that is, the protagonist gains some crucial knowledge that he or she did not have.

aṭaiyum poruḷum ayaṟpaṭa moḻital Vide OṬṬAṆI.

aṭaiyai viparītap paṭuttup poruḷ vēṟupaṭa moḻital Vide OṬṬAṆI.

aṭaivaṇi (Also NIRALNIṞAIYAṆI) A figure of speech in which words or phrases are arranged in different sets so that each term of one set may qualify or govern the corresponding term in another set.

aṭai viravip poruḷ vēṟupaṭa moḻital Vide OṬṬAṆI.

aṇṭakōcam A verse genre: poem in KALIVEṆPĀ metre on the origin and evolution of the world.

aṇṭam Cosmos.

aṇmainilai (Also AVĀYNILAI) Immediate constituent: syntactical expectancy consisting in the need of one word for another.

aṉmaiviḷi A vocative of endearment addressed to the one close by.

aṇaṅku 1. One of the sources of the MEYPPĀṬU ACCAM (fear): (i) A female deity causing affliction. (ii) A celestial damsel. (iii) A beautiful woman, as resembling a celestial damsel. (iv) A demoness of lust or harm. (v) Beauty. 2. VEṞIYĀṬṬU (frenzied dancing, esp. as under possession by God Murukaṉ).

aṇi (Also ALAṄKĀRAM) Figure of speech. A literary device by which to associate or compare dissimilar things. Figures of speech are commonly divided into two general categories: rhetorical figures and tropes. The former, often called COLLAṆI, use words in some special way to create an unexpected effect without significantly altering the words' meanings. Tropes (PORUḶAṆI), by contrast, fundamentally change the meanings of words.

aṇintavai tiruttal A MEYPPĀṬU pertaining to the third phase of pre-marital love: (the heroine) correcting the ornaments.

aṇintuḷi nāṇiyatuṇarntu teḷivittal A sub-situation under the AKAM theme IYAṞKAIP-PUṆARCCI: the hero dispelling the bashfulness of the heroine which she feels as he asks her to put her dress on after the union.

aṇimā Vide AṬṬAMĀCITTI.

aṇiyāṉantam Vide ĀṈANTAKKUṞṞAM.

aṇukkappārvai Close reading. The thorough and nuanced analysis of a literary text, with particular emphasis on the interrelationships among its constituent elements (images, sound effects, allusions, etc.)

aṇucaivam One of the sixteen CAIVAM sects, which holds that the initiate should realize Civaṉ as performing the *Pañcakiruttiyam* in and out of Himself, and attain absorption of mind.

aṇaintavaḷi ūṭal (Also PAḶḶIYIṞPULAVI) A sub-situation under PARATTAIYIṞPIRIVU: the heroine's sulking once again, as the hero embraces her in the bed-chamber.

attiyāyam Division of a prose work, chapter.

attira pariṭcai Vide AṞUPATTUNĀṈKU KALAIKAḶ.

attuvam Religious path leading to the liberation of the soul.

attuvācaivam One of the sixteen CAIVAM sects which holds that an initiate should by introspection perceive the six *attuvāṣ* and meditate on Civaṉ who is beyond them.

attuvitam Oneness with God.

atyātmayōkam The yoga of the spirit.

atyātmavittai Learning pertaining to the spirit.

atamakuravar Gurus (preceptors) of lower status.

atariṭaiccelavu A sub-situation under the PUṞAM theme KARANTAITTIṆAI: warriors setting forth for the recovery of cattle seized by enemies.

ataṉait taṉmēlvaittuc cāṟṟal (Also AMMAṬALĒṞṞINAIT TALAIVAṈ TAṈMĒLVAITTUC CĀṞṞAL, and TAṈTUṆIPU URAITTAL) A sub-situation under the AKAM theme PĀṄKIYIṞ- KŪṬṬAM: (the confidante refusing to help him have union with the heroine) the hero saying that he would resort to palmyra horse riding.

atikavaṇi (Also PERUMAIYAṆI) A figure of speech in which the contained is described as greater than the container, or

the container greater than the contained. Cf. CIṞUMAIYAṈI.

atikāracūttiram A CŪTTIRAM defining the scope of the other CŪTTIRAM in a chapter of a treatise.

atikārappuṟanaṭai General permissive rule at the end of a chapter.

atikāram Chapter in a poetical composition.

atikāramuṟai Vide UTTI.

aticayavaṇi (Also UYARVUNAVIRCCIYAṆI, PERUKKAṆI, MIKUTINAVIṞCIYAṆI and MIKAIMOḺI) A figure of speech: exaggeration of the subject matter evoking a sense of wonder, but without exceeding the limits of natural description, comprising six sub-classes, viz., PORUḶATICAYAM (the thing or event being given hyperbolic treatment), KUṆA-VATICAYAM (the attribute or property of a thing being exaggerated), TOḺILATICAYAM (the deed being exaggerated), AIYAVATICAYAM (a doubt or lack of clarity being exaggerated), TUṆIVATICAYAM (presumption arrived at through logical thinking on the exaggeration of the given subject), and TIRIVATICAYAM (exaggeration of a thing showing it as something else.

aticayavuvamai (Also MIKAIYUVAMAI) A figure of speech: a simile which states that there is no difference between the standard of comparison and the subject of comparison except in their loci.

atiricaiyam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

atukēṭṭa pāṅki aḻuṅkakkaṇṭu naṟṟāy pulampal (Also TŌḺI AḺUṄKAKKAṆṬU TĀY PULAMPAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the confidante having started crying (with the mother sobbing her heart out over the elopement of her daughter), the mother feeling saddened about it.

atukēṭṭa pāṅki iyaṟpaḻittal (Also PĀṄKI IYAṞPAḺITTAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante belittling or censuring the hero for his having parted from the heroine.

atukēṭṭu tōḻi mayaṅkal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the confidante sorrowing on hearing the mother's lament.

atuniṉaintiraṅkal A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother pitying the heroine whose soft feet are to tread the wilderness in elopement.

antañakam Vide TIVAKAVAṆI.

antarakaṇam (Also ĀKĀYAKAṆAM) A rule of propriety: foot of *nirai-nirai-nēr* as KARUVIḶAṄKĀY, considered inauspicious at the commencement of a poem, with *puṉarpūcam* as its astericism, the effect being the reduction of life span of the hero.

antaracāri Superhuman beings moving in the sky.

antaracaivam A CAIVAM sect which holds that Civaṉ should be contemplated as immanent in the whole universe, one of sixteen sects of CAIVAM.

antaramakaḷir Superhuman damsels moving in the sky.

antarayāmiṉ The indwelling Godhead.

antāti 1. Vide ANTĀTITTOṬAI. 2. A verse genre.

antātittokai A poem of ANTĀTI metrical sequence comprising a fixed number of stanzas.

antātittoṭai (Also ANTĀTI 1) Concatenation (TOṬAI) in which the foot, syllable, or letter

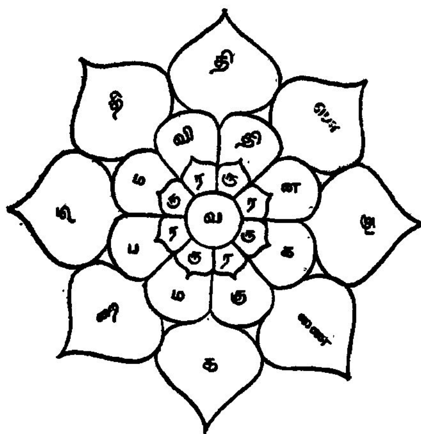
(or the whole word or the line) at the end of a line of verse begins the next line, the kinds of which being:

MAṆṬALAVANTĀTI (the last letter, syllable or foot of the last line of a stanza is the same as the first letter, syllable or foot of its first line of the following stanza; this process is repeated within every line of the stanza as well).

CENNAṬAIYANTĀTI (the last letter, syllable or foot of every line occurs at the beginning of next line, the last letter, syllable or foot of the last line being dissimilar to the first letter, syllable or foot of the first line of the same stanza). AṬIYANTĀTI or IṬAIYIṬṬANTĀTI (a line that ends one stanza begins the following stanza, or a line of a stanza is repeated as the next line of the same stanza). MAYAKKANTĀTI (mixing of the above kinds with regard to their letter, syllable or foot).

antātittoṭaik kamalapantam palapaṅki A variety of CITTIRAKKAVI: a KALIVIRUTTAM verse comprising fifty-six letters represented in a lotus diagram with the fifty-six letters being reduced to twenty-five: these twenty-five letters being brought into several combinations to form stanzas of several CITTIRAKKAVI types such as PIRITUPAṬUPĀṬṬU, MĀLAIMĀṞṞU, ĒKAPĀTA MĀLAIMĀṞṞU, KŌMŪTTIRI, KĀTAIKARAPPU, etc. Illustration:

வரவிதி திருவ வருதிபொ னரவ
வரனது கருவ வருகணை குரவ
வரகுக மருவ வருமறை பரவ
வரபத மருவ வருமதி விரவ.



antātimaṭakku Vide MAṬAKKAṆI.

antātiyuvamai A figure of speech and a sub-class of UVAMAI in which the last word of a line is repeated at the beginning of the next line and the repeated word is made the standard of comparison (vehicle).

antāḷi An ancient secondary melody-type of the KUṞIÑCI class.

antāḷipāṭai An ancient melody type of the PĀLAI class.

anti An ancient secondary melody-type of the PĀLAI class.

antiyam Vide KUḶAKAM.

annakai poṟātu avaṉ pulampal A sub-situation under the AKAM theme PAṄKIYIṞKŪṬṬAM: the hero becoming distressed as the confidante says in a vein of ridicule that it would be easy for him to meet the heroine in her absence.

anniyōnniyavaṇi (Also OṈṞAṞKOṈṞUTAVIYAṆI and TAṬUMĀṞUVUTTIYAṆI) A figure of speech in which two things are described as

reciprocating the same relationship, as the moon does not shine without the night, nor the night without the moon.

anākatam Vide ĀṞĀTĀRAM.

anāti The Beginningless One.

aniyamavuvamai A figure of speech and a sub-class of UVAMAI: saying that other things are also comparable to the given subject (tenor) in addition to the standard of comparison (vehicle) stated therein.

anēkāṅkavuruvakam A figure of speech: metaphor in which the various limbs of an object or person are metaphorized. Cf. ĒKĀṄKAVURUVAKAM.

apāvavētu A figure of speech: non-existence of a particular quality as reason for the occurrence of an event, being of five kinds, viz., EṈṞUMAPĀVAM (non-existence for ever), IṈMAIYATAPĀVAM (non-existence of non-existence), OṈṞILOṈṞIṈMAI or OṈṞIṈOṈṞAPĀVAM (the inherent non-existence of a quality in one), UḶḶATAṈA-PĀVAM (a thing existing at a particular time and place being non-existent at another place and time) and AḺIVUPĀṬṬAPĀVAM (a thing existing earlier becoming non-existent now owing to destruction).

apāvam Vide PIRAMĀṆAM.

apiṭēkam Holy bathing of an idol.

apūtavuvamai (Also ILPORUḶUVAMAI) A figure of speech and a sub-class of UVAMAI: non-existent things being used as standards of comparison (vehicle).

apētacaivam One of the sixteen CAIVAM sects: which holds that the initiate should meditate on Civaṉ as one with himself.

ampal An AKAM concept: private gossip of the neighbourhood about the love between the heroine and the hero.

ampāvāṭal Ceremonial bathing of virgins in the month of *Tai*. Cf. TAINIRĀṬAL.

ampulipparuvam Vide PIḶḶAIKKAVI.

ampōtaraṅkam Vide ACAIYAṬI.

ampōtaraṅkavottāḻicai A variety of OTTĀḺICAIK KALIPPĀ verse in which the lines diminish like waves on the shore.

ampōtaraṅkavorupōku A variety of OTTĀḺICAIKKALIPPĀ.

ammaṭalēṟṟiṉait talaivaṉ taṉmēl vaittuc cāṟṟal Vide AṬAṈAIT TAṈMĒL VAITTUC CĀṞṞAL.

ammāṉai 1. Girls' game of keeping a number of balls in motion in the air at the same time by alternately tossing and catching them, in the manner of a juggler. 2. Vide KALAMPAKAM. 3. A verse genre of both folk and classical literary kinds of narrative structure.

ammāṉaipparuvam Vide PIḶḶAIKKAVI.

ammāṉaippāṭṭu / ammāṉaivari Song sung while playing the game of balls.

ammai One of the eight aspects of elegance in poetic composition (VAṈAPPU): agreeable succession of short, soft words in verse of not more than five lines, having a soothing effect, a CEYYUḶUṞUPPU.

amaṇar (Also TIKAMPARAR) Jains (the naked folks).

amalai Vide OḶVĀḶAMALAI.

amirtam / amiḻtam (Also AMUTAM) Ambrosia.

amutacurapi Vide AṬCAYAPĀTTIRAM.

amutam Vide AMIRTAM.

amutaveḻuttu Vide CEYYUṬPORUTTAM.

amaiccu Office and functions of a minister.

amaippiyal tiraṉāyvu Structuralist criticism, a type of literary criticism that derives from structuralism, a theory of

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

humankind whose proponents believe that all elements of human culture, including literature, may be understood as parts of a system of signs. Structuralist critics, using Ferdinand de Saussure's linguistic theory as a model and employing the semiotic theory, posit the possibility of analysing a text systematically, and revealing the 'grammar' behind its form and meaning. They eschew consideration of the author and other external references.

amaippiyal maruviya kōṭpāṭu (Also MĪ AMAIPPIYALVĀTAM) Poststructuralism. A reaction against structuralist criticism, it argues that meaning is indeterminate since all systems of signification endlessly defer meaning through a chain of signifiers. Each word, acc. to post-structuralists, evokes a number of possible significations, which in turn evoke other significations in an indeterminable sequence so that no single meaning can ever be positively ascertained to be the correct meaning.

amaippiyalvātam Structuralism.

amaippu Structure. See VAṬIVAM.

amaippu muraṇ Vide MURAṆ 2.

amaivaṇi A figure of speech in which inadequacy is taken for virtue.

ayarvu akaṟṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero dispelling the fatigue of the heroine as they tread the wilderness in elopement.

ayalmayaṅkicaik koccakam A kind of KOCCAKAKKALIPPĀ that has drawn on certain characteristics of ĀCIRIYAPPĀ and VEṆPĀ.

ayalaṟivuraittu avaḷ aḻukkameytal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine saddened at the hero seeking courtesans, and her sending the confidante in red attire, etc., becoming known to the people around.

ayalurai uraittu varaivukaṭātal (Also PIṞAR VARAIVUṆARTTAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante informing the hero of the proposal of marriage to the heroine by strangers.

ayaṟkāraṇavipāvaṉai (Also VĒṞORUKĀRAṆA VIPĀVAṈAI) A figure of speech and a sub-class of PIṞITĀRĀYCCIYAṈI in which the effects are represented as taking place through causes which are alien to it. e.g., while things are burnt by means of fire, the hearts of the separated people are shown to be burnt by the rainy season.

ayaṉmaṉamuraittal An AKAM sub-situation: the theme of the confidante telling the hero that, if he delays, strangers might desire to marry the heroine.

ayaṉmai (Also MURUKIYAL AYAṈMAI) Aesthetic distance. Also called psychic distance and dramatic illusion, it refers to the separation between the audience and a work of art that is necessary for the audience to recognize and appreciate the work as an aesthetic object rather than as reality. In reader-response criticism (VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU), this term refers to the distance between how a work was viewed when it was originally published and how the same work is viewed today.

ayaṉmaiyuṇarvu Alienation.

ayirtturaittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante's suspicion on seeing the reddened eyes, etc., of the heroine.

ayiṟpeṇṭu A masquerade dance.

ayutta ētu A figure of speech and a sub-class of ĒTUVAṈI: the action not being in harmony with the cause thereof.

arccāvatāram Idol treated as Godhead (VAIṆAVAM).

arakkar Vide ACURAR.

araṅkakkūtti Female dancer in a theatre.

araṅkēṟṟam Presentation, for approval in a learned assembly, of literary compositions, dance, music, etc.

aracattāṉam Vide TĀṈAM.

aracamullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: extolling a king's power to destroy his foes and protect his subjects.

aracarciṉṉam Insignia of royalty, twenty-one in number, viz., *muṭi* (crown), *kuṭai* (umbrella), *kavari* (chowrie), *tōṭṭi* (elephant hook), *muracu* (drum), *yāṉai* (elephant), *matil* (rampart), *koṭi* (banner), *cakkaram* (discus), *nīrkkuṭam* (water-pot), *pūmālai* (garland), *tōraṇam* (festoon), *kaṭal* (ocean), *caṅku* (conch), *makaram* (fish), *āmai* (turtle), *ciṅkam* (lion), *tīpam* (lamp), *iṇaikkayal* (twin carp fish), *iṭapam* (bull) and *cimmācaṉam* (throne).

aracarpakkam Occupations of a king, five in number, viz., *ōtal* (learning), *vēṭṭal* (sacrifice), *ītal* (liberality), *kāttal* (protecting the country) and *oṟuttal* (punishing the wrong-doers).

aracavākai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: extolling a king's impartiality and valour.

aracavāḻttu Panegyric verses on kings.

aracaviruttam Vide AKAVAL.

aracavuḻiñai A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: speaking of the greatness of the king who protects his country with due care.

aracaṉviruttam Verse genre, celebrating the natural resources, prosperity and prowess of a ruling king, containing ten KALITTUṞAI and thirty VIRUTTAM besides thirty KALITTĀḺICAI verses.

araciyal Science of regal administration.

araceḻuttu Letters prescribed for use in verse on kings.

araṇmaṉaik kavitai Court poetry.

arattakam (Also ALATTAKAM) Red lac used by women for dying the feet, and sometimes the lips.

arataṉamālai A figure of speech which consists in enumerating certain things in their regular order.

araputtamiḻ 1. The Quoran written in Tamil script. 2. Tamil with a large admixture of Arabic words.

arampaiyar/aramakaḷir (Also VĀṈARA-MAKAḶIR and VIÑCAIYAR MAKAḶIR) Celestial damsels.

aravuccakkaram A variety of CITTIRAKKAVI fitted into a fanciful diagram representing a 'snake-wheel' with its curves and turns, a variant of the CAKKARAPANTAM type.

araṟṟu A MEYPPĀṬU other than the principal-eight: bewail.

arākam 1. Vide AṬUKKIYAL. 2. A melody type of the PĀLAI class.

aripiṟappu (Also UṞPAVAMĀLAI, and TACAPPIRĀTUṞPAVAM) A verse genre: (a) A poem in ten verses of ĀCIRIYAVIRUTTAM metre which describes the ten incarnations of Viṣṇu. (b) A poem in ten verses of ĀCIRIYAVIRUTTAM metre extolling the ten incarnations of Viṣṇu and entreating Him to protect the hero.

arimānōkku (Also CIṄKANŌKKU) Vide CŪTTIRANILAI.

ariyalāmenal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: theme in which the confidante informs the hero of her inability to ascertain the mind of the heroine.

arivai Vide EḺUVAKAIPPARUVAM.

arukiyal A class of primary melody-types, one of the four CĀTIPPERUMPAṆ.

arukiyanmarutam A primary melody-type.

aruṅkavi Vide KAVI.

aruñcol akarāti Glossary. An alphabetical list of unfamiliar or difficult words and phrases. Sometimes appended to a particular text, and sometimes published as a separate volume.

aruṭkuṇam uraittal (Also TEYVATTIṞAM PĒCAL) A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero telling the heroine of the power of Destiny behind their union.

aruṭpā Songs and poems produced under divine inspiration, as the *tēvāram*.

aruṭpuri A secondary melody-type of the KUṞIÑCI class.

aruttāpatti Vide PIRAMĀṆAM.

aruttāpatti alaṅkāram A figure of speech based on ARUTTĀPATTI.

aruntati kāṭṭutal To point out the star *aruntati* to the bride as a model worthy of imitation, a part of the marriage ceremony.

arumpakai tāṅkum āṟṟal A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the prowess that stands the seemingly invincible might of the foes.

arumpatavurai A kind of commentary focusing on the meanings of rare words.

arumpālai A primary melody-type of the PĀLAI class.

arumporuḷ viṉainilai Vide ACURAM.

arumakaṭpēcal A sub-situation under the AKAM theme VARAITAL: the noble men talking to the kin of the heroine on the hero's marriage proposal.

arumaṉaccaṭaṅkukaḷukku āṟṟātaḷuṅkal A sub-situation under the AKAM theme ILVĀḺKKAI: the heroine suffering the rituals of marriage.

arumavati A primary melody-type.

arumaṟai cevili aṟintamai kūṟal A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the confidante telling the heroine of the latter's secret love-relationship coming to be known to the foster-mother.

arumai kēṭṭaḷital A sub-situation under the AKAM theme UṬAṈPŌKKU: as the confidante tells him of the inestimable worth of the heroine, the hero going disheartened.

arumaiyaṟital (Also ĀYAVEḶḶAM VAḶIPAṬAK KAṆṬU ITU MĀYAMŌ EṈṞAL) A sub-situation under the AKAM theme PIRIVUḶIKKALAṄKAL: the hero being struck by disbelief at the great hoard of maids and their worshipful adoration of the heroine.

arumaiyiṉakaṟci (Also PĀṄKI TALAIVI ARUMAI CĀṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante of the heroine telling the hero of the rare virtues of her lady.

arumaiyuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante suggesting elopement with her lady, the hero speaking of the hazards therein.

aruvilai uraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero asking of the bride-price for the heroine's hand, the

confidante telling him of the inestimable worth of the heroine.

aruḷ An AKAM concept: bliss of passion, love, affection.

aruḷmikavuṭaimai A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine having graciousness in abundance.

aruḷal A MEYPPĀṬU other than the principal eight: being gracious.

aruḷālariteṉa viḷakkal (Also PĀṄKI ARUḶIYAL KIḶATTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the hero telling the confidante of his resolve to ride the palmyra horse), the confidante bringing home to the hero that riding palmyra horse does not become a person of grace and kindliness.

aruḷicceyal poetical utterances of the ĀḶVĀR-s.

aruḷoṭuniṅkal / aruḷōṭupuṇarnta akaṟci A sub-situation under the PUṞAM theme VĀKAITTIṆAI: giving up the worldly desires after the realization of the sufferings of the world.

araikuṟaikkaviñar Poetaster.

araiyar Priests in Viṣṇu temples whose duty is to chant the NĀLĀYIRA TIVVIYAP PIRAPANTAM with dance movements.

araiyarcēvai A religious service of chanting the NĀLĀYIRA TIVVIYAP PIRAPANTAM in Viṣṇu temples by ARAIYAR.

alkultaivarval First of the four bodily manifestations of the third phase of pre-marital love: the heroine avoiding exposure of her hip while her garments slip.

allakuṟi An AKAM concept: a sign pre-arranged to be given by the hero, but caused casually by something else.

allakuṟi aṟivittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the heroine (to be heard by the hero standing off at the hedge-side) of the missed tryst.

allakuṟippaṭutal A phase of the AKAM thematic situation IRAVUKKUṞI IṬAIYĪṬU: to be misled at night by the occurrence of signs happening casually.

allippāvai Puppets used to exhibit ALLIYAM dance.

alliyakkūttu/alliyam A KŪTTU: Kṛṣṇa's dance when he broke the tusk of the elephant that was set on him by Kamcaṉ.

alvaḻakku pāliyaṟkōṭpāṭu Queer theory. An approach to gay and lesbian criticism (ORUPĀLCĒRKKAIT TIṞAṈĀYVU), it covers any form or manifestation of sexuality other than heterosexual vaginal sex, such as bestiality, sadism, and heterosexual anal sex (that do not serve reproductive heterosexuality). Queer theorists emphasize that sexuality is not restricted to homo- and heterosexuality, which are usually seen as mutually exclusive, binary opposites (See IRAṬṬAI ETIRMAI).

alakiṭutal Scansion. The analysis, typically using visual symbols, of poetic metre. It is done primarily to determine a poem's predominant metrical pattern and to discover deviations from that pattern.

alakupārttal A sub-situation under the AKAM theme KAṞPOṬU PUṆARNTA KAVVAI: the mother counting beads with a view to predicting the future of her daughter.

alaṅkārakkuṟṟam Vide ĀṈANTAKKUṞṞAM.

alaṅkāranaṭai Figurative language, the language that employs figures of speech.

alaṅkārapañcakam (Also PAÑCĀLAṄKĀRAM) A composition comprising verses in five metres (VEṆPĀ, KALITTUṞAI, ĀCIRIYAPPĀ, ĀCIRIYAVIRUTTAM and VAṆṆAM 2) in which the last syllable of each verse is the same as the first syllable of the next.

alaṅkāram Vide AṆI.

alattakam Vide ARATTAKAM.

alar (Also KAVVAI and KAUVAI) An AKAM concept: public gossip about the love between the hero and the heroine. Cf. AMPAL.

alar aṟivuṟuttal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante bringing home to the hero the spreading of public gossip about their love, urging thereby immediate marriage.

alarkkuṟi An AKAM sub-situation: theme describing the disappointed hero leaving a flower as a sign of his having waited in vain for the heroine at the place of rendezvous.

alarpārtturra accakkiḷavi (Also TALAIMAKAḶ ALARPĀRTTUṞṞA ACCAKKIḶAVI) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the utterance of the heroine as she fears public scandal about her love for the hero.

aliyeḻuttu Vide CEYYUṬPORUTTAM.

alai One of the sources of the MEYPPĀṬU VEKUḶI (anger): inflicting injury.

alaicāl A poem lamenting the mutability of the world.

avvakai viṉātal (Also TALAIVAṈ AVVAKAI VIṈĀTAL) A phase of the sub-situation IRUVARUM UḶVAḺI AVAṈ VARAVUṆARTAL under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the hero approaching the heroine and her confidante when they are together and inquiring if they saw some game pass that way.

avviṭattu ēkal (Also TALAIVAṈ CĒṞAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero going to the place of their 'destined union' to meet the heroine from where his confidant has returned after seeing her.

avviyavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the standard of the metaphor (vehicle) is seen to perform a deed contrary to its nature. e.g. the face metaphorized as moon, the beneficial one, doing harm to the world.

avaṭkoṇṭu cēral (Also IṬATTUYTTAL, KUṞIYIṬATTU IṞAIVIYAIK. KOṆṬUCĒṞAL, KUṞIYIṬATTUT TALAIVIYAIK KOṆṬUCĒṞAL, TALAIMAKAḶAIK. KUṞIYIṬATTUK KOṆṬUCĒṞAL, TUYILEṬUTTUC CĒṞAL, PĀṄKI KUṞIYIṬATTU IṞAIVIYAIK KOṆṬUCĒṞAL, and PĀṄKI TALAI-MAKAḶAIK KUṞIYIṬATTUK KOṆṬUCĒṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante taking the heroine to the place of tryst.

avattai An AKAM concept: condition of mind in love, manifesting in nine ways, viz. VĒṬKAI (amorousness), ORUTALAI UḶḶUTAL (constant thought of the lover), ĀKKAM CEPPAL (sleeplessness, giving free vent to one's distresses, etc.), MELITAL (emaciation of the body), NĀṈUVARAI IṞATTAL (transgressing the bounds of propriety and modesty), NŌKKUVA ELLĀM AVAIYĒ PŌṞAL (every object of sight painfully reminding one of the lovers of the features of the other), MAṞATTAL (mutual infatuation), MAYAKKAM (being fiercely in love), and CĀKKĀṬU (death-like ecstasy in union).

avattaippirayōkam Vide AṞUPATTUNĀṈKUK KALAIKAḶ.

avatārikai Introductory note to a literary composition.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்

a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

avatānakkalai (Also KAVANAKAM) Art of simultaneously performing a number of types of mental acts, which comprise reciting from memory, composing a poem, solving a simple arithmatic problem, answering questions raised in literature, etc. Based on the number of types employed in this performance, it gets the names AṬṬĀVATĀṈAM (8 items), TACĀVATĀṈAM (10 items), CŌṬACĀVATĀṈAM (16 items) and CATĀVATĀṈAM (100 items).

avanampikkai iṭai niṟuttam Suspension of disbelief. A phrase used by S.T. Coleridge, it points out that readers will, in the interests of "poetic faith", forego the temptation to doubt the veracity or likelihood of what is expressed in a literary work.

avanutiyaṇi (Also OLIPPAṆI and VĒṞUPĀṬ-ṬOLIPPU) A figure of speech which denies a person or a thing his/its excellence (CIṞAPPAVANUTI), material or spiritual possessions (PORUḶ AVANUTI) and characteristic trait (KUṆA AVANUTI), and ascribes another which is alien to the given person or thing.

avanutiyuruvakam (Also TATTUVĀPAṈA URUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which it is being asserted that the standards of comparison (vehicle) are the subjects of comparison (tenor) themselves contrary to the worldly reality.

avayavavuruvakam (Also URUPPURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the comparison embraces only the limbs, with the object as a whole remaining unmetaphorized. Cf. AVAYAVIYURUVAKAM.

avayavam eḻutal ariteṉa vilakkal (Also PĀṄKI TALAIMAKAḶ AVAYAVATTU ARUMAI CĀṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the hero saying that he would resort to palmyra-horse riding) the confidante telling the hero of the difficulty of drawing the limbs of the heroine on the flag (which he would hold while riding the palmyra-horse).

avayavam kūṟal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero telling the confidante of the identity of the woman he has fallen for (the heroine).

avayavamālai A verse genre: poem in which each limb of the human body is called upon to perform a particular deed.

avayavavuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison (vehicle) goes with only the given limb of the person/object concerned and not to the person/object as a whole. Cf. AVAYAVIYUVAMAI.

avayaviyuruvakam A figure of speech and a sub-class of URUVAKAM: a metaphor in which the comparison embraces only the object as a whole, with the limbs thereof being left out. Cf. AVAYAVAVURUVAKAM.

avayaviyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison goes with the person/object as a whole, and not with the limbs thereof. Cf. AVAYAVAVUVAMAI.

avar tūtākivantu aṭaintatu ippoḻuteṉat tuṇaivi cāṟṟal A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞ PIRITAL: the confidante telling the heroine that the rainy season, if it were to be that, has come only as the messenger of the hero.

avar pulampal tēṟṟal (Also IYAIPEṬUTTU URAITTAL and KALANTUṬAṈ VARUVŌR PULAMPAL TĒṞṞAL) A sub-situation under the AKAM theme KAṞPOṬU PUṆARNTA KAVVAI: the other eloped men and women, who the foster-mother inquires about the eloped heroine, comforting the distressed foster-mother by telling her the harmony of the hero and the heroine.

avarvayiṉ vitumpal An AKAM concept: mutual yearning of the hero and the heroine.

avaravar uṟupiṇi tamapōṟ cērttal An AKAM concept: the lover taking the affliction/ ailment of others as if his (hers).

avala iṉpiyal nāṭakam Tragicomedy. A play that encompasses elements from both tragedy and comedy. The plot typically begins with tragic implications that are happily avoided at the drama's end.

avalakkavitai Tragic poetry.

avalakkuṟippu muraṉ Vide MURAṆ.

avalaccuvai Pathetic sentiment.

avalaccuvaiyaṇi Vide IRATAVAṆI.

avalaccerukku Hubris. Excessive pride or overweening self-confidence, a form of hamartia (AVALAPPIḺAI) which constitutes the protagonist's tragic flaw.

avalanāṭakam Tragedy.

avalanekiḻcci Comic relief. Comic episodes or interludes, usually in tragedy, aimed to relieve the tension, and heighten the tragic element by contrast.

avalappiḻai 1. Hamartia, error in judgement made by a tragic hero, whether resulting from a lack of knowledge or a moral flaw, that brings about the suffering, downfall, and often death of that hero. 2. Tragic flaw. A character trait in a tragic hero or heroine that brings about his or her downfall. While hamartia is any error in judgement, tragic flaw is an inherent character trait.

avaḷ āṟṟuvittakaṟṟal (Also PĀṄKI ĀṞṞUVITTAKAṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the hero in distress as the confidante refuses to accept his love-token for the heroine), the confidante uttering words of comfort and sending him off.

avaḷ uṭaṉpaṭuttal (Also PĀṄKI TALAIVAṈAI UṬAṈPAṬUTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante persuading the hero to agree to her proposal of elopement with the heroine.

avaḷ kuṟippaṟital A sub-situation under the AKAM theme KUṞAIYUṞA UṆARTAL: the confidante perceiving the mind of the heroine as she responds to the acts and inquiries of the hero.

avaḷ kuṟimaruṇṭamai avaḷ avaṟku iyampal (Also TALAIVI KUṞIMARUṆṬAMAI PĀṄKI TALAIVAṞKU IYAMPAL) A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the confidante informing the hero about the heroine having been misled by a sign casually happening and having returned home not meeting him at the trysting place by night.

avaḷ tēṟṟal (Also PĀṄKI TALAIVAṈAIT TĒṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante (coming around to the hero's line) encouraging the hero with assurance of help to him.

avaṟkut taṉṉāṭṭu aṇiyiyal pāṅki cāṟṟal (Also TAṈṈĀṬṬU AṆIYIYAL PĀṄKI CĀṞṞAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the confidante telling the hero the details of the ornaments, cloths, etc. peculiar to their place.

avaṉ aḵtu ivviṭattu ivviyaṟṟu eṉṟal (Also IYALIṬAM KŪṞAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero informing his confidant the place of residence of the heroine and her (distinguishing) features.

avaṉ avaṉ pulampal A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶ VAYIṞPIRITAL: the hero, away from the heroine for earning wealth for the marriage, with the mission completed, grieving over his separation from the heroine.

avaṉ iṟaiviyai ilvayiṉ viṭuttal (Also IṞAIVIYAI ILVAYIṈ VIṬUTTAL, TALAIMAKAṈ TALAIMAKAḶAI ILVAYIṈ VIṬUTTAL, TALAIVIYAI ILVAYIṈ VIṬUTTAL and PAḶḶIYIṬATTUYTTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero taking the heroine to her house after union during night tryst.

avaṉ kuṟippaṟital A sub-situation under the AKAM theme KUṞAIYUṞA UṆARTAL: the confidante perceiving the real intention behind the varied acts and enquiries of the hero.

avaṉtamar uvattal One of the MEYPPĀṬU other than the principal eight: rejoicing at the arrival of the hero's messengers.

avaṉ talaiviyaic curattuyttal (Also TALAIMAKAḶAIT TALAIMAKAṈ CURATTUYTTAL and MELLAK KOṆṬU ĒKAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero taking the heroine gently along the wilderness in elopement.

avaṉ puṇarvu maṟuttal One of the MEYPPĀṬU-s other than the principal eight: the heroine's refusal to have union with the hero.

avaṉ poḻilkaṇṭu viyattal (Also TALAIMAKAṈ POḺILKAṆṬU VIYATTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero wondering at the sight of a grove on the way in the course of their elopement through the wilderness.

avaṉ pōkku uṭaṉpaṭutal (Also TALAIVAṈ PŌKKU UṬAṈPAṬUTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero agreeing to the confidante's proposal of elopement with the heroine.

avaṉ moḻik koṭumai ceṉṟu avaḷ avaṭku iyampal/avaṉ moḻik koṭumai pāṅki avaṭku iyampal (Also TŌḺI TALAIMAKAṈ COLLIYA KOṬUMAI TALAIVIKKU URAITTAL) A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the confidante telling the heroine of the unkind words uttered by the hero for her having been misled by a sign casually happening and for not meeting him at the trysting place by night.

avaṉvaravuṇartal An AKAM theme: the confidante sensing the arrival of the hero.

avaṉ viṭuttu akaṟal (Also TALAIMAKAḶ TAṈṈAIT TALAIMAKAṈ VIṬUTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: the hero leaving off the heroine to her kin.

avāynilai Vide AṆMAINILAI.

avāvāta ilakkaṇam Characteristics less relevant to an object.

avinayakkūttu Dancing using gesture language.

avippali 1. The sacrificial offering to the Fire-god. 2. A sub-situation under the PUṞAM theme VĀKAITTIṆAI: warrior offering his own life to fire in fulfilment of a vow.

aviruttavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the characteristics / qualities of the standard of comparison are attributed

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

to the subject of comparison. Cf. VIRUTTA URUVAKAM.

avirōtaccilēṭai Vide ČILĒṬAIYAṆI.

avuṉar Vide ACURAR.

avaiyaṭakkam / avaiyaṭakkiyal (Also VĀKKUVANTAṈAM) Apologetic preface, expression of modesty by a speaker in a public assembly, or in the preface of a work.

avaiyamullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: speaking of the nature of the wise in the king's court who bring home to him the sense of impartiality and justice.

avaiyalkiḻavi Language not suited to a learned assembly; indecent language.

aḻakiyal (Also MURUKIYAL) Aesthetics.

aḻakiyal tiṟaṉāyvu (Also MURUKIYAL TIṞAṈĀYVU) Aesthetic criticism. Aesthetics is the study of beauty in nature and the arts. There are two approaches to aesthetics: (i) the philosophical approach which treats of the nature or definition of beauty; and (ii) the psychological approach which examines the perceptions, origins and effects of beauty. As a branch of literary criticism, it considers the relationship between beauty and other values of life. It also involves inquiry into the nature of artistic creation and reader response.

aḻaku One of the eight aspects of elegance in poetic composition (VAṈAPPU): choice of graceful words and proper rhythm, a CEYYUḶUṞUPPU.

aḻipaṭarnilai An AKAM concept: state of intense grief of the heroine (due to separation).

aḻipaṭaitāṅkal A sub-situation under the PUṞAM theme NOCCITTIṆAI: weathering the siege of the fort by enemy warriors.

aḻivupāṭṭapāvam Vide APĀVA ĒTU.

aḻivuyil kūṭṭam An AKAM theme: avoidance by the heroine of union with the hero, out of fear.

aḻukai One of the eight principal MEYPPĀṬU-S: weeping.

aḻuṅku tāykku uraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the beholders on the way of elopement by the hero and the heroine consoling the sorrowing foster-mother by explaining to her the way of the world.

aḷapeṭai Vide AḶAPEṬAITTOṬAI.

aḷapeṭai aṉukaraṇam (Also AḶAPEṬAIPPŌLI) The AḶAPEṬAI letter used to mark the lengthening of the sound being calculated as a long vowel for the purpose of maintaining the balance of the prosodic metre.

aḷapeṭai iyaiputtoṭai Vide AḶAPEṬAITTOṬAI.

aḷapeṭaittoṭai Vowel elongation (UYIR AḶAPEṬAI) or consonant elongation (OṞṞAḶAPEṬAI) being of eight kinds as used in prosody, viz., AṬIYAḶAPEṬAI (agreement of elongation within two lines), IṆAIYAḶAPEṬAI (agreement of elongation within the first two feet of a line), POḺIPPAḶAPEṬAI (agreement of elongation in the first and third feet of a line), ORŪU AḶAPEṬAI (agreement of elongation in the first and fourth feet of a line), KŪḺAIYAḶAPEṬAI (agreement of elongation in the first, second and third feet of a line), MĒṞKATUVĀYAḶAPEṬAI (agreement of elongation in the first, third and fourth feet of a line), KĪḺKKATUVĀY AḶAPEṬAI

(agreement of elongation in the first, second and fourth feet of a line), and MUṞṞALAPEṬAI (agreement of elongation in all the feet of a line). Again, there are IṈṈICAIYALA-PEṬAI (lengthening for musical effects), COLLICAIYALAPEṬAI (lengthening in nouns and participles to make up for deficiencies in rhythm arising from their use), and IYAṞKAIYALAPEṬAI (lengthening of sounds occurring in natural speech). There are also ALAPEṬAI IYAIPUTTOṬAI (agreement of the final forms with that of elongated forms) and ALAPEṬAI MURANṬOṬAI (agreement of antithesis with that of elongations).

aḷapeṭaippōli Vide ALAPEṬAI ANUKARAṆAM.

aḷapeṭai muranṭoṭai Vide ALAPEṬAITTOṬAI.

aḷapeṭaivaṇṇam One of the specific sound features in verse (VAṆṆAM) effected by the dominant use of elongation of long vowels or consonants (ALAPEṬAI).

aḷavaṭi (Also ĀCIRIYAVAṬI, NĀṞCĪRAṬI and NĒRAṬI) Vide AṬI.

aḷavaḻiccantappaiyuḷ A variety of ALAVAḺIC CANTAM in which the first half of lines one and two are unequal with fifteen and seventeen letters, and the second half of lines three and four are equal with sixteen letters each. Cf. ALAVAḺIPPAIYUṬCANTAM.

aḷavaḻiccantam A stanza of the VIRUTTAM type whose lines are not equally long but no line of which contains fewer than four and more than twenty-six syllables. Cf. ALAVIYAṞ CANTAM.

aḷavaḻittāṇṭakam A stanza in which each line contains not fewer than twenty-seven syllables without the lines agreeing in quantity with each other.

aḷavaḻippaiyuṭcantam A variety of ALAVAḺICCANTAM having unequal feet and unequal number of letters in them, as seventeen letters in the first, fifteen in the second and the fourth lines, and sixteen in the third line. Cf. ALAVAḺIC-CANTAPPAIYUḶ.

aḷaviyal Regulation regarding the number of lines in different kinds of stanzas, a CEYYUḶUṞUPPU.

aḷaviyalveṇpā Verse of VEṆPĀ metre consisting of four lines.

aḷaviyaṟcantam A stanza in which each one of the lines contains the same number of letters between four and twenty-six.

aḷaviyaṟṟāṇṭakam A stanza in which each one of the lines contains not fewer than twenty-seven letters, and all contain the same number.

aḷaveṇ A variety of AMPŌTARAṄKAM consisting of lines of four feet each.

aḷavaiyākupeyar A figure of speech: metonymy in which a word and its implied meaning relate to measurement, of which there are four according as the measure is one of computation or weight or capacity or extent, viz., EṆṆALALAVAIYĀKUPEYAR (in reference to computation), EṬUTTALALAVAI- YĀKUPEYAR (in reference to weight in a scale), MUKATTALALAVAIYĀKUPEYAR (in reference to measure of capacity) and NĪṬṬALALAVAIYĀKUPEYAR (in reference to linear measure).

aḷiyoṭu pulampal A sub-situation under the AKAM theme ORUVAḺIT TAṆATTAL: the heroine (in intense passion for the hero, with him delaying his coming even beyond evening) expressing her distress to the beetle.

aḷaimaṟipāppupporuḷkōḷ (Also VITALAI-YĀPPU) Vide PORUḶKŌḶ.

aṟputa aṇi A figure of speech in which is stated the evocation of a sense of wonder.

aṟputam Vide IRACAM.

aṟputavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the standards of comparison evoke a sense of wonder. e.g. Breeze the weapon of Kāmaṉ being metaphorized as a strong elephant.

aṟputavuvamai A figure of speech and a sub-class of UVAMAI: bringing in standards of comparison marked by non-existent qualities invoking thereby a sense of wonder.

aṟakkaḷavaḻi A PUṞAM sub-situation: theme of agriculture. Cf. MAṞAKKAḶAVAḺI.

aṟakkaḷavēḷvi Vedic sacrifice, opp. to MAṞAKKAḶAVĒḶVI.

aṟattoṭuniṟṟal An AKAM theme: A phase in the love-relationship between the hero and the heroine: Literally, 'revelation with virtue', it is the revelation of the clandestine course of their love to the heroine's kindred by successive steps, so as to guard against the violation of her virtue, as the parents resort to divining, VEṞIYĀṬṬU and NOTUMALAR VARAIVU.

aṟattoṭuniṟṟalai uraittal A sub-situation under VARAIPORUṬPIRITAL: the heroine affirming her union with the hero to her confidante.

aṟappāṭal Verse containing words or letters which are believed to bring ruin or death to a person.

aṟam Vide UṞUTIPPORUḶ.

aṟampāṭutal Composing verses whose language itself is supposed to cause ruin or death to a person.

aṟaviyal aṉukumuṟai Moralistic approach. A critical method based on the conviction that the importance of literature lies in its being a criticism of life. To the critic of this school, the study of the techniques of literature is a study of the means, whereas he is concerned with the ends of literature as affecting man, with literature taking its place in the human forum of ideas and attitudes.

aṟavilakkiyam Didactic literature whose primary aim is to instruct and edify mankind. It is sometimes called ***nītiyilakkiyam.***

aṟavīram Ethical heroism.

aṟaṉaḻitturaittal One of the MEYPPĀṬU-s relating to excessive love: utterance by the heroine about the offence caused to righteous conduct.

aṟiñarai viṭutal A sub-situation under the AKAM theme VARAITTAL: the hero sending men of wisdom and nobility with the marriage proposal to the heroine's parents.

aṟimaṉam Conscious mind.

aṟimukam Prologue.

aṟiyātuṭaṉpaṭal Vide UTTI.

aṟiyāḷpōṟal A sub-situation under the AKAM theme KUṞAI NAYAPPUKKŪṞAL: apparently unconcerned about the confidante's reference to the presence of the hero around, the heroine diverting her attention to something else.

aṟiyāḷpōṉṟu niṉaivu kēṭṭal A sub-situation under the AKAM theme CĒṬPAṬAI: vide PĀṄKI AṞIYĀḶPŌṈṞU VIṈĀTAL.

aṟivaḷavaiyiyal Epistemology.

aṟivaṉṯēyam / aṟivaṉvākai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: speaking of the nature of the person versed in the three times (past, present and future) fit for glorifying.

aṟiviṉāṭal A sub-situation under the AKAM theme IRUVARUM UḶVAḶI AVAṈ VARAVUṆARTAL: the confidante, doubting the real intent of the hero making varied enquiries, approaching them (queries) intellectually.

aṟiviyal nāval Science fiction. A modern fictional form, a type of novel (PUTIṈAM) with technological interests as the chief motif (IḶAIPORUḶ). It also deals wholly or in part with exotic, supernatural or speculative topics.

aṟivu Vide ĀṬŪUKKUṆAM.

aṟivu aṟivuṟuttal (Also TALAIMAKAḶ AṞIVU AṞIVUṞUTTAL, and TALAIMAKAḶ AṞIVU TALAIMAKAṞKU AṞIVUṞUTTAL) A sub-situation under the AKAM theme VARAIVU KAṬĀTAL: the confidante bringing home to the hero the virtuous qualities of the heroine in relation to her love for the hero.

aṟivuṭampaṭuttal An AKAM concept: the looks of the hero and the heroine leading to the falling together of their minds for union.

aṟivumutaṟkoḷkai (Also PAKUTTAṞIVUVĀTAM). Rationalism.

aṟucīr kaḻineṭilaṭi Six-footed extra long line.

aṟucīraṭippā Hexameter.

aṟutticaippu One of the three defects in versification (the other two being AKAṈṞICAIPPU and VEṞUTTICAIPPU): the rhythm of one metre being mixed with another.

aṟutiyiṉmai Différence, the term coined by Jacques Derrida, which can mean either "to differ" or "to defer". He has used this double meaning to demonstrate the impossibility of arriving at a single, definitive, and determinate interpretation of language, particularly literary language. He argues that meaning is endlessly deferred since each word has connotations that themselves have connotations. See also UḶḶIYAL AṆUKUMUṞAI.

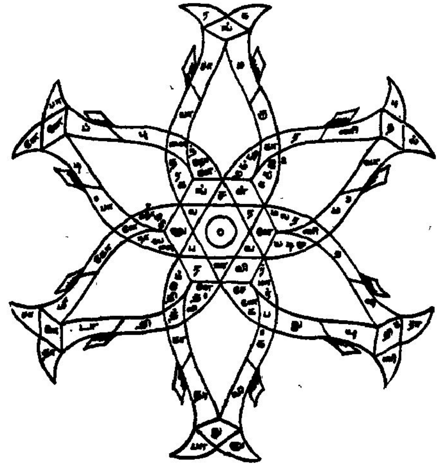
aṟupakai (Also UṬPAKAI) The six internal foes (emotions) which corrupt the soul, viz., KĀMAM (lust), KURŌTAM (anger), ULŌPAKAM (avarice), MŌKAM (sensuality), MATAM (pride) and MĀCCARIYAM (envy or malice).

aṟupattunāṉku kalaikaḷ (Also KALAIÑĀṈAM) The sixty-four traditional arts and sciences, viz., AKKARA ILAKKAṆAM (the science of reading), ILIKITAM (caligraphy), KAṆITAM (the science of numbers), VĒTAM (the Hindu scriptures), PURĀṆAM (sacred books comprising the whole body of Hindu theology), VIYĀKARAṆAM or ILAKKAṆAM (grammar), NĪTICĀTTIRAM (jurisprudence), CŌTIṬA CĀTTIRAM (astronomy including astrology), TARUMA CĀTTIRAM (moral philosophy), YŌKA CĀTTIRAM (rules for religious and abstract meditations), MANTIRA CĀTTIRAM (utterances of prayer, hymns, magic, etc.), CAKUṈA CĀTTIRAM (the science of prognosticating by omens and augury), CIṞPA CĀTTIRAM (architecture and sculpture), VAITTIYA CĀTTIRAM (science of healing), URUVA CĀTTIRAM (study of human forms and features), ITIKĀCAM (historical or semi-historical narratives - the *rāmāyaṇā* and the *mahābhāratā*), KĀVIYAM (epic poetry), ALAṄKĀRAM (rhetoric), MATURA PĀṬAṆAM

(eloquence), NĀṬAKAM (drama), NIRUTTAM (dancing), CATTAP PIRAMAM (modulation of sounds), VĪṆAI (knowledge of stringed instrument), VĒṆU (knowledge of the flute), MIRUTAṄKAM (knowledge of percussion instrument), TĀḶAM (keeping beats), ATTIRA PARĪṬCAI (archery), KAṈAKA PARĪṬCAI (gold assay), IRATA PARĪṬCAI (chariot lore), KACA PARĪṬCAI (elephant lore), ACUVA PARĪṬCAI (horse lore), IRATTIṈA PARĪṬCAI (gemmology), PŪMI PARĪṬCAI (knowledge of soils), CAṄKIRĀMA ILAKKAṆAM (military science), MALLAYUTTAM (wrestling), ĀKARUṬAṆAM *ākārṣṇam* (summoning by enchantment), UCCĀṬAṆAM (utterance of spells), VITTUVĒṬAṆAM [excitation of hatred (by magic)], MATAṈA CĀTTIRAM (erotics), MŌKAṈAM (causing libidinous fascination), VACĪKARAṆAM (seduction by mesmerism, etc.) IRACAVĀTAM (alchemy), KĀNTARUVA VĀTAM [knowledge of the music of the *kāntaruvas* (celestial beings)], PAIPĪLAVĀTAM [hand-speech, (ability to communicate with hands)], KAUTTUKA VĀTAM (enthusing one in sorrow), TĀTUVĀTAM (pulse reading), KĀRUṬAM [invoking *karuṭaṉ* (eagle) (against serpent poison)], NAṬṬAM [recovering lost things (by astrological means)], MUṬṬI (knowledge of secrets held in the palm of a hand), ĀKĀYAP PIRAVĒCAM (entry into air space), ĀKĀYA KAMAṈAM (air walking), PARAKĀYAP PIRAVĒCAM (entering another body), ATIRICAIYAM (remaining invisible), INTIRA CĀLAM (jugglery), MAKĒNTIRA CĀLAM (jugglery in earth and heaven), AKKIṈIT TAMPAM (restraining the action of fire), CALAT TAMPAM (arresting water), VĀYUT TAMPAM (arresting wind), TIṬṬIT TAMPAM (fascinating the eye), VĀKKUT TAMPAM (arresting speech), CUKKILAT TAMPAM (blocking the semen) KAṈṈAT TAMPAM (blocking tell-tale clues), KAṬKAT TAMPAM (stilling the play of sword), and AVATTAIP PIRAYŌKAM (making someone lose the ability to use his limbs).

aṟupattumūvar The sixty-three canonized Saiva saints whose lives are treated in *periyapurāṇam*. Cf. NĀYAṈMĀR.

aṟumīṉ pantaṉam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the bodies of six fish meeting at a point as under:



சங்கர தனையா சாரங்க மருகா
ஐங்கரன் றம்பீ காரணி புதல்வா
மணிமுடி யவனே மலரணி நவிரா
திணியுறு பகனே சேணவிர் மார்ப
கவினுறு பாதா காத்திடும் பரனே
தவித்திடா தாளே சாமீ கோனே
தொழுதிவ னுனையே நானே
பாடினேனே பாப்புனைந் தேனே.

aṟumuṟaivāḻttu Six-fold invocation, viz., to sages, brahmins, herds of cows, rain, crowned kings and great men.

anpinaintinai Vide AKANAINTINAI.

anpu A MEYPPĀTU other than the principal eight: love.

anputaikkāmam An AKAM theme: that which is the subject of any of the AKANAINTINAI love, that is equal and reciprocal.

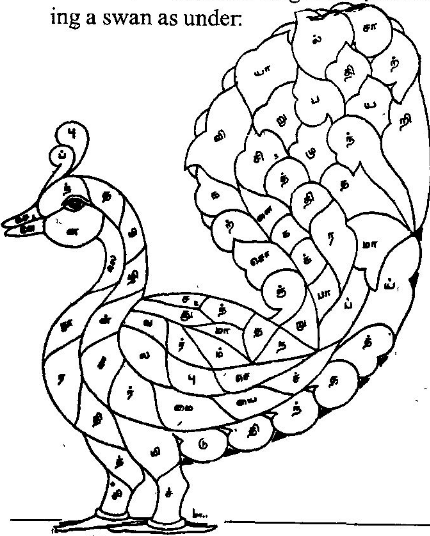
anpumika nirral A MEYPPĀTU pertaining to undistressed state (leading to marital love): the heroine having all her love concentrated on the hero.

anmolittokai An elliptical compound which is used figuratively to signify something else of which this compound becomes a descriptive attribute. e.g. *porroti* (golden bracelet) which signifies a woman.

anvayittal To construe one word with another with which it is syntactically connected.

anril A bird of archetypal representation in ancient Tamil poetry as a standard of constancy in love.

anna pantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a swan as under:



செந்தமிழின் சீர்மையைச் செம்புலவர் செம்மாந்து
சந்தநறுஞ் சொற்கவியால் சாற்றியதில் - பந்தமுறு
சித்திரப் பாக்களைவி சித்திரமாய்த் தந்திடுமிச்
சித்திர நூலெனவே செப்பு.

annamōtalital A sub-situation under the AKAM theme ORUVALITTANATTAL: the heroine's words of anger at the swan which is in the joyous union of its mate while she pines in separation.

annamōtāytal A sub-situation under the AKAM theme ORUVALITTANATTAL: the confidante enquiring the swan with concern about the hero's return to the heroine.

annavar kātal arivittal (Also CEVILI NARRĀYKKU IRUVAR KĀTALAIYUM ARIVITTAL and MARUVUTAL URAITTAL) A sub-situation under the AKAM theme ILVĀLKKAI: the foster-mother telling the mother of the conjugal intimacy and rapport between the hero and the heroine.

anniyavuvamai A figure of speech and a sub-class of UVAMAI in which the subject of comparison (tenor) is seen to be free from the defects or the inadequacies of the standard of comparison (vehicle).

anantacatuttayam / anantanānmai (Jaina) the four *anantas* or divine attributes obtaind by the soul in the final state of liberation, viz., *anantañānam* (limitless knowledge) *anantataricanam* (limitless vision), *anantavīriyam* (omnipotence) and *anantacukam* (limitless bliss).

anāticaivam One of the sixteen CAIVAM sects which emphasizes the fact that PATI, PACU and PĀCAM, or God, soul and bond are eternal.

anu (Also ANUMŌNAI and VALIMŌNAI) A kind of agreement of sound features: Agreement among

a	ā	ai	au
i	ī	e	ē
u	ū	o	ō
	c	t	
	ñ	n	
	v	m	

anukaraṇam Vide KUṞIPPICAI.

anuṭṭāṉam Routine religious observances.

anutturutapañcamam An ancient secondary melody-type of the KUṞIÑCI class.

anuppirācam (Also VAḺIYETUKAI) Occurrence of a sound feature many a time through a verse.

anupantam (Also PIṆṆIṆAIPPU) Appendix.

anupallavi Second refrain in a musical composition.

anupavak kōṭpāṭu Empiricism.

anupavavaḻit tiṟaṉāyvu Empirical criticism.

anupūti 1. Spiritual realization of the Supreme Bliss; 2. A verse genre on the above theme.

anupōkam Spiritual experience.

anumāṉavuṟuppu Members of an Indian syllogism which are five in number, viz., UTĀRAṆAM (statement of instance) UPANAYAM (statement bringing the invariably concomittant middle term into relation with the minor), NIKAMAṈAM (conclusion), PIRATIÑÑAI (major premise) and ĒTU (statement of reason). Cf. PIRAMĀṆA ĀPĀCAM.

anumāṉam Vide PIRAMĀṆAM.

anumēyam The object of inference.

anumōṉai Vide AṈU.

anurākamālai A verse genre: amatory poem, describing the hero's erotic feelings in his dream.

anuvātam Repetition of a reason or argument.

aṉēkāntavāti A Jain as one who looks at things from various points of view.

aṉēkāṉmavātam Doctrine which maintains the existence of individual souls.

aṉēkēcuvaravāti One who maintains the existence of many gods, polytheist.

aṉaikāntikam Vide ĒTUVĀPĀCAM.

aṉaittu āṉmavātam Animism. The doctrine that natural phenomena and things animate and inanimate possess an innate soul. Cf. PORUḶĀṈMAVĀTAM.

aṣṭatikkajam Elephants guarding the eight points of the compass, viz., East Airāvatam, South-east Puṇṭarīkam, South Vāmaṉam, South-west Kumutam, West Añcaṉam, North-west Puṭpatantam, North Cārvapaumam, North-east Cuppiratīkam.

aṣṭatikkuppālakar Regents of the eight points of the compass, as world-protectors, viz., Intiraṉ (East), Akkiṉi (South-east), Yamaṉ (South), Niruti (South-west), Varuṇaṉ (West), Vāyu (North-west), Kupēraṉ (North) and Īcāṉaṉ (North-east).

ākkam One of the sources of the MEYPPĀṬU. MARUṬKAI (wonder): change; creativity.

ākkam ceppal Vide AVATTAI.

ākkiṉai Vide ĀṞĀTĀRAM.

ākamam 1. Scriptures. 2. (Also URAIYAḶAVAI) Vide PIRAMĀṆAM.

ākamamalaivu Vide MALAIVU.

ākamamalaivu amaiti Vide MALAIVU AMAITI.

ākamamārkkam Scriptural path to Heavenly Bliss (CAIVAM).

ākaruṭaṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

ākācamaṇṭalam A mode of dancing.

ākācavāṇi Vide ACARĪRI.

ākāyakaṇam Vide ANTARAKAṆAM.

ākāyakamaṉam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

ākāyaccol Vide ACARĪRI.

ākāyappiravēcam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

ākupeyar A figure of speech: metonymy, a name or word, which by long usage is secondarily applied to denote something connected with the thing originally denoted by it. It has sixteen sub-classes, viz., PORUḶĀKUPEYAR, IṬAVĀKUPEYAR, KĀLAVĀKUPEYAR, CIṈAIYĀKUPEYAR, KUṆAVĀKUPEYAR, TOḺIḶĀKUPEYAR, EṆṆALAḶAVAIYĀKUPEYAR, EṬUTTALAḶAVAIYĀKUPEYAR, MUKATTALAḶAVAIYĀKUPEYAR, NIṬṬALAḶAVAIYĀKUPEYAR, COLLĀKUPEYAR, TĀṈIYĀKUPEYAR, KARUVIYĀKUPEYAR, KĀRIYAVĀKUPEYAR, KARUTTĀVĀKUPEYAR, and UVAMAIYĀKUPEYAR. Besides, there are other sub-classes such as IRUMAṬIYĀKUPEYAR, MUMMAṬIYĀKUPEYAR, AṬAIYAṬUTTAVĀKUPEYAR, VIṬṬAVĀKUPEYAR, VIṬĀTAVĀKUPEYAR, VIṬṬUMVIṬĀTAVĀKUPEYAR and IRUPEYAROṬṬĀKUPEYAR.

ākōḷ (Also NIRAI KAVARTAL, NIRAI KOḶḶAḶ and NIRAI VĒṬṬAL) A PUṞAM sub-situation under VEṬCITTIṆAI: seizure with a triumphant clamour of the enemy's cows along with their calves.

āṅkavaṉ kaiyuṟai pukaḻtal (Also TALAIVAṈ KAIYUṞAI PUKAḺTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero speaking high of the love-token (a bunch of tender leaves) he has brought for the heroine.

āṅku avar yāraiyum aṟiyēṉeṉṟal (Also NIṈṈALATU YĀRAIYUM AṞIYĒṈEṈṞAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero telling the heroine that he knows no one but the heroine.

āṅku neñcaḻital A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine going broken-hearted (at the offence caused to righteous conduct).

āciyaṇi (Also VĀḺTTAṆI) A figure of speech expressing benediction of the special benefits desired by the poet for particular persons.

āciṭai nēricai veṇpā (Also ĀCIṬAI VEṆPĀ) A VEṆPĀ of four lines in general, to the penultimate foot of the second line of which an ĀCU is affixed.

āciṭaiyetukai Intervention of y, r, l or ḻ between the first and the second syllables of the rhyming foot in one or two lines of a stanza.

āciṭai veṇpā Vide ĀCIṬAI NĒRICAI VEṆPĀ.

āciyam Vide IRACAM.

āciriya iṇaikkuṟaḷ tuṟai A sub-class of the auxiliary metre ĀCIRIYATTUṞAI marked by reduction in the number of feet in the two lines of a stanza.

āciriyaccīr Vide AKAVALURICCIR.

āciriyacuritakam Vide AKAVARCURITAKAM.

āciriyattaḷai Metrical connection between two successive feet of two syllables each in which the last syllable of the first foot agrees with the first syllable of the following foot.

āciriyattāḻicai Vide AKAVAṞṞĀḺIÇAI.

āciriyattuṟai Vide AKAVAṞṞUṞAI.

āciriyanilaiviruttam A kind of ĀCIRIYAVIRUTTAM metre: shuffling of the metrical lines affecting the meaning. Cf. ĀCIRIYAMAṆṬILAVIRUTTAM.

āciriyanērtturai A sub-class of the auxiliary metre ĀCIRIYATTUṞAI marked by reduction in the number of feet in one line of a stanza.

āciriyappā Vide AKAVAL.

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க	ங	ச	ஞ	ட	ண	த	ந	ப	ம	ய	ர	ல	வ	ழ	ள	ற	ன
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

āciriyamanṭilaviruttam A kind of ĀCIRIYAVIRUTTAM metre: shuffling of the metrical lines not affecting the meaning. Cf. ĀCIRIYANILAIVIRUTTAM.

āciriyavaṭi Vide ALAVAṬI.

āciriyaviruttam Vide AKAVAL.

āciriyavūriccīr Vide AKAVARCĪR.

ācu 1. Metrical syllables affixed to the third foot of the second line of NĒRICAIVEṆPĀ. 2. Consonants y, r, l, ḻ intervening between the first and the third syllables of a rhyming foot in one or two lines of a stanza.

ācu acai A linking syllable in the third foot of the second line of NĒRICAIVEṆPĀ.

ācukavi Vide KAVI.

ācuram Vide ACURAM.

ācetukai Vide ĀCIṬAIYETUKAI.

āñcikkāñci 1. A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the wife, about to enter into fire after the death of her husband in the battlefield, speaking of her intense love for him. 2. A sub-situation under the PUṞAM theme KĀÑCI: describing the wife killing herself after the death of her warrior-husband.

āṭṭappāṭal A folk genre: song accompanying performing arts.

āṭalvenṟi A PUṞAM sub-situation: the theme of a dancer giving a winning performance in the king's court.

āṭarkūttiyar Dancing girls who exhibit the erotic emotions by means of gestures while dancing.

āṭāmaṇi A verse genre: poem on the theme of a ruler listening with concern to the accusation of a woman who has rung the royal bell and come to the court representing an act of royal injustice.

āṭitattuyttal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero after the 'destined union' sending the heroine back to her place of sport.

āṭiṭampaṭartal A sub-situation under the AKAM theme PAKAṞKUṞI: the heroine along with her companions reaching the place of sport.

āṭiṭampukutal (Also TALAIVIYAIP PĀṄKIṞ KŪṬṬAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante taking the heroine (after her union with the hero) to the place where her companions are assembling for sport.

āṭipparuvam Imaginary order, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being the Real (MĀYAPPARUVAM) and the Symbolic order (KUṞIYIṬṬUPPARUVAM). It is the mirror stage of human development (between 6 and 18 months) when the child identifies with the image of wholeness. This phase is a metaphor for unity, related to the visual order, and is part of the human subjectivity.

āṭūukkuṇam Masculine qualities, which are four, viz., AṞIVU (knowledge), NIṞAI (strength of mind, moral firmness), ŌRPPU (investigation, research), and KAṬAIPPIṬI (having in mind what one has learnt with certainty). Cf. MAKAṬŪUKKUṆAM.

āṭūumunṉilai A song sung with a male as an addressee. Cf. MAKAṬŪU MUṈṈILAI.

āṇkūṭal A verse genre: the hero in procession along the streets recognizing his love among the women in the procession, taking her off and having union with her.

āṉṭunilai A verse genre: praying for king's long life.

āṉpāl eḻuttu Vide CEYYUṬPORUTTAM.

āṉpāṟkiḷavi A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the hero's expression of intense love for the heroine while in separation.

āṉpāṟpiḷḷaittamiḻ Vide PIḶḶAIKKAVI.

āṇavam Vide PĀCAM.

āṇātikkam Patriarchal, a term used by feminist critics to refer to the dominance and promotion of masculine values. See also PEṆṆIYAM.

āṇaikūṟal Vide UTTI.

āttícūṭi A verse genre: pithy, statements of moral import composed in the alphabetical order, usually in single lines of feet not exceeding three.

ātaramkūṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero speaking of the hazards involved in elopement as the confidante tells him of the desire of the heroine for elopement.

āticaivam One of the sixteen CAIVAM sects which gives prominence to outward symbols and forms of worship.

ātītipakam Vide TĪVAKAVAṆI.

ātimaṭakku Vide MAṬAKKAṆI.

ātiyāḻ The original lute with a hundred strings.

ātiyōṭu iṭaimaṭakku Vide MAṬAKKAṆI.

ātiyōṭu kaṭaimaṭakku Vide MAṬAKKAṆI.

ātōraṇamañcari A verse genre in VAÑCIPPĀ metre in praise of a warrior who has subdued or killed one or more furious elephants of a hostile army.

āntaiyaip parāval A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the mother praying to the owl for her daughter's safe return from the desert.

āpāca eḻuttu Scatology. Obscene or bawdy literature.

āpācam (Log.) Semblance of reason, a fallacy.

āycciyar / āyttiyar An AKAM concept: herdswomen, the inhabitants of the MULLAI region.

āyvu (Also ĀRĀYCCI 2) Research.

āyvēṭu Dissertation, thesis.

āyattuyttal (Also TALAIMAKAḶAIT TALAIMAKAṈ VIṬUTTAL and PĀṄKIṞKŪṬṬAL) A sub-situation under the AKAM themes PĀṄKAṞ-KŪṬṬAM and PĀṄKIYIṞKŪṬṬAM: the hero, after the sexual union, sending off the heroine to join her companions.

āyappālai One of the four modes of the ancient Tamil music.

āyam 1. An AKAM concept: a group of the female attendants of the (AKAM) heroine. 2. Herd of cows.

āyamum tāyamum aḻuṅkak kaṇṭōr kātaliṉ iraṅkal (Also KAṆṬŌRIRAKKAM) A sub-situation under the AKAM theme KAṞPŌṬU-PUṆARNTA KAVVAI: the neighbourhood feeling concerned about the grief of the mother whose daughter (the heroine) has eloped with the hero.

āyar An AKAM concept: cowherds, the inhabitants of the MULLAI region.

āyaveḷḷam vaḻipaṭakkaṇṭu itu māyamō eṉṟal Vide ARUMAIYARITAL.

āyiḻai maintaṉum āṟṟāmaiyum vāyilāka varavu etirkōṭal(uṇarttal) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine receiving him in love as the hero comes back (without going to the prostitutes) with his son who intercepted

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

him on his way, and with a sense of helplessness born of his inability to pacify the sulking heroine.

ār A PUṞAM sub-situation: praising *ātti* flower, the totemic flower of the Cōḻa kings.

ārvamoḻiyaṉi (Also MAKIḺCCIYAṈI) A figure of speech: impassioned language employed to express one's intense love.

ārapaṭi Vide NĀṬAKAVIRUTTI.

āramarōṭṭal A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the chase of the enemies in battle.

ārāycci 1. A MEYPPĀṬU other than the principal eight: examination; investigation. 2. Vide ĀYVU.

āriṭacceyyuḷ The utterance of the Risis, the prophetic verses, not being marked by metrical rules.

āriṭappōli (Also ĀRIṬAVĀCAKAM) Utterances of great savants such as Tiruvaḷḷuvar whose verses resemble the prophetic verses of the Risis.

āriṭam 1. Marriage in which the bride and the bridegroom are placed between a cow and a bull both well decorated. 2. Marriage in which the father gives away his daughter according to the rule, before the sacred fire, after receiving from the bridegroom for the fulfilment of the sacred law a cow and a bull or two pairs as present.

āriṭavācakam Vide ĀRIṬAPPŌLI.

āriyakkūttu Dancing with poles on ropes, acrobatic feats of an aboriginal people called *Āriyaṉs*.

ārukatam (Also CAMAṆAM) Jainism a PUṞAP PUṞAC CAMAYAM.

āreyiluḻiñai A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the invading warriors narrating the impregnability of the fortress of the defending warriors.

ārōpaṇam / ārōpam Erroneous attribution to an object of a quality that belongs to another.

ālaṅkāṭṭāṇṭi A masquerade dance

ālēcam Vide VAITARUPPANEṞI.

āvēcacamavātam A CAIVAM sect.

āḻvār The twelve canonized Vaiṣṇava saints, viz., Poykai Āḻvār, Pūtattu Āḻvār, Pēy Āḻvār, Tirumaḻicai Āḻvār, Nammāḻvār, Kulacēkara Āḻvar, Periyāḻvār, Toṇṭaraṭippoṭi Āḻvār, Tiruppāṇ Āḻvār, Tirumaṅkai Āḻvār, Āṇṭāḷ and Maturakavi Āḻvār.

āḻamuṭaittātal Vide NŪLAḺAKU.

āḻitiruttutal / āḻiyiḻaittal (Also KŪṬALIḺAITTAL) A sub-situation under ORUVAḺITTAṆATTAL: the heroine drawing on sand a circle of loop for divination about the safe return of the hero.

āḷviṉaivēḷvi A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: the domestic duties of the hero who has returned victoriously from the war-front.

āḷeṟi piḷḷai A sub-situation under the PUṞAM theme KARANTAITTIṆAI: a soldier engaging the enemy soldiers singly in the battle to recapture the cattle seized by the enemy king.

āṟṟāttaṉmai āṟṟakkūṟal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to mitigate the agony of the heroine.

āṟṟāturaittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero expressing his sense of distress as the confidante forbids him to come for night trysts in future.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

āṟṟātu pulampal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the heroine's utterance of distress, being unable to contain herself as she learns of the intended separation of the hero.

āṟṟāneñcinōṭu avaṉ pulattal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM : the hero going distressed as the confidante of the heroine refuses to accept his love-token.

āṟṟāmai kūṟal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante telling the hero of the inability of the heroine to bear his separation.

āṟṟiṭai mukkōlpakavarai viṉātal (Also MUKKŌL PAKAVARAI VIṈĀTAL and VĒTIYARAI VIṈĀTAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the foster-mother in search of the eloped heroine enquiring of the brahmins whether they had seen the hero and the heroine on their way.

āṟṟuppaṭai A verse genre : panegyric, generally in AKAVAL metre, in which one who has been rewarded with gifts directs another to that patron or the institution from whom / which the latter may also receive similar reward.

āṟṟuvari A musical song on river.

āṟṟuvittirunta arumai kūṟal/cāṟṟal (Also ĀṞṞUVITTIRUNTA ARUMAI PĀṄKI KŪṞAL, TALAIMAKAḶAI ĀṞṞUVITTIRUNTA ARUMAI KŪṞAL, TALAIVIYAI ĀṞṞUVITTIRUNTA ARUMAI KŪṞAL, PĀṄKI ĀṞṞUVITTIRUNTA ARUMAI TALAI-MAKAṞKUK KŪṞAL and PĀṄKI TALAIVIYAI ĀṞṞUVITTIRUNTA ARUMAI KŪṞAL) 1. A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞ PIRITAL: the hero having arrived after earning wealth for the marriage, the confidante telling him of the care and concern with which she had been consoling and comforting the heroine during his absence. 2. A sub-situation under the AKAM theme ORUVAḶITTAṆATTAL: the confidante informing the hero of her having comforted the heroine during his absence.

āṟṟuvittirunta arumai pāṅki kūṟal Vide. ĀṞṞUVITTIRUNTA ARUMAI CĀṞṞAL.

āṟṟoḻukku Vide CŪTTIRANILAI.

āṟātāram Six dynamic *tattvik* centres which are nerve-plexuses in the body, viz., MŪLĀTĀRAM (regions between the anus and the genitals), CUVĀTIṬṬĀṈAM (in the genitals themselves), MAṆIPPŪRAKAM (in the naval) ANĀKATAM (in the heart), VICUTTI (at the root of the tongue) and ĀKKIṈAI (on the forehead).

āṟāyirappaṭi The first commentary on the *tiruvāymoḻi* by Tirukkurukai Pirāṉ Piḷḷāṉ containing 6000 *kiranthas* in the MAṆIPPIRAVĀḶAM (a Tamil-Sanskrit hybrid) style.

āṟāraiccakkaram Vide CAKKARAM.

āṟupārtturra accakkiḷavi (Also TALAIMAKAḶ ĀṞUPĀRTTUṞṞA ACCAKKIḶAVI) A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the heroine's utterance as she looks in fear at the path the hero takes as he comes for union with her.

āṟupārtturra accam kūṟal A sub-situation under the AKAM theme VARAIVU KAṬĀTAL: the confidante of the heroine telling the hero of their apprehension about the dangers on the way he takes to come for trysts.

āṟeḻuttu A sacred formula addressed to Murukaṉ, and consisting of six syllables *na mak ku mā rā ya.*

āṟeṟipaṟai Drum used by decoits in desert tracts.

āṉmacutti Souls realizing Divine Grace.

āṉmañāṉam (Also ĀṈMAPŌTAM) Self-knowledge, realization of the self.

āṉmatattuvam A class of categories as of the soul.

āṉmataricaṉam Vision of the soul, self-realization.

āṉmapōtam Vide ĀṈMAÑĀṈAM.

āṉmarūpam Spiritual experience of the soul realizing its form as intelligence.

āṉmā Soul, self, spirit, as opp. to matter.

āṉantakkaḷippu A verse genre: singing of one's ecstasy of delight in spiritual experience.

āṉantakkuṟṟam (Also AṆIYĀṈANTAM and ALAṄKĀRAKKUṞṞAM) A fault in versification, the principal kinds of which are EḺUTTĀṈANTAM (use of AḶAPEṬAI in the name of the hero, believed to portend evil), COLLĀṈANTAM (inauspicious use of a word of evil import in conjunction with the name of the hero), PORUḶĀṈANTAM (inauspicious comparison or reference to the subject matter), YĀPPĀṈANTAM (the name of the hero being clumsily set in the midst of attributes), TŪKKĀṈANTAM (singing with accompaniment in which the hero's name is made unintelligible by raising or lowering the voice, etc.), TOṬAIYĀṈANTAM (use of AḶAPEṬAI before or after the name of the hero), AṆIYĀṈANTAM (comparison of lofty things with lowly ones, and vice versa), and ICAIYĀṈANTAM (melody appropriate to elegy introduced into eulogistic poem).

āṉantatāṇṭavam Ecstatic dance of Civaṉ as exhibited in the shrine at Citamparam.

āṉantappaiyuḷ A PURAM sub-situation: intense misery of the wife on the death of her husband.

āṉantam 1. A PUṞAM sub-situation: the lady shivering in fear as she encounters unfavourable and inauspicious omens. 2. A PUṞAM sub-situation: feeling sad for the warrior having been involved in a very fierce battle. 3. Supreme bliss. 4. Fault in poetry.

āṉantavuvamai A fault in poetic embellishment: comparing great things with small ones, and vice versa.

āṉantai A secondary melody-type of the KURIÑCI class.

āṉaitti Insatiable elephantine hunger.

āṉaittoḻil (Also YĀṈAITTOḺIL) A verse genre: poem on the features and character of the elephant in VAÑCIPPĀ metre.

āṉaippā A verse genre: poem on the elephant in VEṈPĀ metre. Cf. ĀṈAIVIRUTTAM.

āṉaiviruttam (Also KARIVIRUTTAM, KAḶIṞṞU-VIRUTTAM and YĀṈAIVIRUTTAM) A verse genre: poem in ten stanzas on the elephant in ĀCIRIYAVIRUTTAM metre. Cf. ĀṈAIPPĀ.

iḵtu eṉkaiyar kāṇiṉ naṉṟaṉṟu eṉṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the hero falls at her feet to contain her anger, the heroine telling him that it will not add to his honour if it is seen by the (prostitute) women.

ikaḻcci niṉaintu aḻital A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the heroine being disheartened at the thought of the hero having parted from her without telling her.

ikaḻcciyaṇi A figure of speech in which the excellence or defect of one thing does not affect another with which it is connected e.g. the grandeur of the ocean does not attach to a cup of sea-water.

ikaḻcciyuvamai A figure of speech and a sub-class of UVAMAI: simile in which an object is compared with something detestable or unwholesome.

ikaḻccivilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṈI in which a pursuit is sought to be stopped by attributing lowliness to that pursuit.

ikaḻntataṟku iraṅkal (Also PĀṄKAṈ IKAḺNTATAṞKU IRAṄKAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant of the hero, having seen the heroine, regretting his rebuke of the hero for his passion of love for the heroine.

ikaḻāvikaḻcci (Also PUKAḺVATIṈ IKAḺTALAṆI) A figure of speech in which censure is conveyed by ironical praise; sarcasm.

ikuḷai Vide TŌḺI.

ikuḷai vampeṉṟal (Also KĀLAM MAṞAITTU URAITTAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞ-PIRITAL: (the heroine grieving at the onset of the rainy season), the confidante telling her that it was the unseasonal rain.

iṅkitakavi 1. Poem in which the poet brings out the inner thoughts of his patron. 2. Poet who expresses his thoughts in a very felicitous diction.

icaiyeccam Omission from a sentence of words needed to complete the sense.

icaittamiḻ One of the three-fold classification of Tamiḻ (MUTTAMIḺ): Tamiḻ poetry composed to suit the several melody-types and time- measures- that division of Tamiḻ literature which consists of verses set to music, as dist. from poetry or drama.

icainiṟai Expletive used to fill a gap in the metre.

icainiṟaiyaḷapeṭai Vide ALAPEṬAITTOṬAI.

icaippā 1. One of two classes of musical composition, the other being ICAIYAḶAVUPĀ. 2. One of the two divisions of NĀLĀYIRA TIVVIYAP PIRAPANTAM, the other being IYAṞPĀ.

icaippāṇar A division of the ancient PĀṆAR class, famous for their singing; minstrels.

icaipētam Dissonance.

icaimai (Also PUKAḺMAI) One of the sources of the MEYPPĀṬU pride: (PERUMITAM) fame.

icaiyaḷavupā One of the two classes of musical composition, the other class being known as ICAIPPĀ.

icaiyāmaikūṟi maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token of the hero (a wreath of flowers) saying that the flowers of the wreath their custom does not permit them to wear (they wear the flowers of the *vēṅkai* only).

icaiyāṉantam Vide ĀṈANTAKKUṞṞAM.

icaiyuvamai (Also IṈCOLLUVAMAI) A figure of speech and a sub-class of UVAMAI: saying that on examination the subject of comparison (tenor) stands superior to the standard of comparison (vehicle) despite both being of a lofty nature.

icai viraḷaccentoṭai Disagreement in specific sound features of lines in a verse.

iṭṭaliṅkam *Liṅkam* which a guru hands over to a duly initiated desciple with instructions regarding the method of personal worship.

iṭṭuppirivu A phase in the AKAM pre-marital relationship between the hero and the heroine: parting of the hero from the heroine to go to a place not far off.

iṭa orumai Unity of place.

iṭakkaraṭakkal Vide TAKUTIVAḶAKKU.

iṭakkārakavēṭu Vide ĒTUVAṆI.

iṭattuyttakaṟal (Also IṬATTUYTTU NIṄKAL, KUṞIYUYTTU AKAṞAL, KUṞIYUYTTU NIṄKAL, PĀṄKI KUṞIYIṬATTU UYTTU NIṄKAL and PĀṄKI KUṞIYUYTTU NIṄKAL) An AKAM sub-situation under PĀṄKIYIṞKŪṬṬAM: theme which describes the confidante leaving the heroine alone to meet the hero, in the appointed place (by day/night).

iṭattuyttal Vide AVAṬKOṆṬUCĒṞAL.

iṭattuyttu niṅkal Vide IṬATTUYTTAKAṞAL.

iṭantalaippāṭu An AKAM theme: union of lovers a second time at the same place where they first met.

iṭanilaippālai A class of ancient melody-types.

iṭam Vide AKAPPĀṬṬUṞUPPU.

iṭamperṟuttaḻāal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero getting close to the heroine and embracing her.

iṭamaṉittukkūṟi varpuṟuttal / iṭamaṉittenṟal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero telling the heroine after union that his town is not far off from hers.

iṭamalaivamaiti Vide MALAIVAMAITI.

iṭamalaivu Vide MALAIVU.

iṭamuraṉ Vide MURAṆ 2.

iṭavākupeyar A figure of speech: metonymy wherein the name of the container is used for the name of the thing contained.

iṭiyiṭaiyutavi A sub-situation under the AKAM theme ILVĀḶKKAI: the heroine embracing the hero in trepidation as it thunders.

iṭukkaṉ A MEYPPĀṬU other than the principal eight: distress; anguish.

iṭukuṟittaṉmai Arbitrariness.

iṭumpainōy The disconcerting ailment of sexual passion. Also see ĒMAM.

iṭaikkāṭci Interlude. A short entertainment, a little drama, often put on between the acts of a longer play, or between the courses of a feast.

iṭaikkuṟai Vide ÇEYYUḶVIKĀRAM.

iṭaiccaṅkam Vide CAṄKAM.

iṭaicciyār Vide KALAMPAKAM.

iṭaiccuram The parched waste journeyed through by the AKAM hero.

iṭaiccol Vide COL.

iṭainilai kuṇattīvakam Vide TĪVAKAVAṆI.

iṭainilai cātittīvakam Vide TĪVAKAVAṆI.

iṭainilait tīvakam Vide TĪVAKAVAṆI.

iṭainilait toḻiltīvakam Vide TĪVAKAVAṆI.

iṭainilaippāṭṭu (Also TĀḶICAI 2) 1. Tonal or rhythmic variations of a low order, also called TĀḶICAI (the verses often capable of standing as independent ones) occupying an intermediate position (in the KALIPPĀ pattern), expanding the topic introduced (in the TARAVU) with repetitive (and yet diversified) reinforcement. This has lines either equal or lower than those of TARAVU.

iṭainilaip poruḷtīvakam Vide TĪVAKAVAṆI.

iṭaippuṇarmuraṉ The antithetical composition of middle feet in a line.

iṭaimaṭakku Vide MAṬAKKAṆI.

iṭaiyar Inhabitants of the sylvan (MULLAI) tract.

iṭaiyaḷavu ampōtaraṅka ottāḻicaikkalippā A sub-class of AMPŌTARAṄKA OTTĀḶICAI marked by the occurrence of five lined TARAVU and CURITAKAM, three lined TĀḶICAI, a two lined ARĀKAM, two lined PĒREṆ of six-feet each, three footed IṬAIYEṆ and eight lined CIṞREṆ

of one foot and one syllable each, and a detached foot.

iṭaiyākāciriya viruttam A verse of the AKAVARPĀ kind having IṬAIYĀKUKAḺINEṬILAṬI (composed of nine or ten feet).

iṭaiyākiṉpā Mixture of the feet and foot-linkage of one verse kind with those of other verse kinds.

iṭaiyāketukai The second letters repeating in each line of the verse.

iṭaiyāku kaḻineṭilaṭi Lines of nine or ten feet each.

iṭaiyāku mōṉai The first letter repeating in each line of the verse, an auxiliary kind of the MŌṈAITTOṬAI.

iṭaiyiṭṭaṭiyantāti Repetition of the same line in full except the first and the last of a verse.

iṭaiyiṭṭantāti Vide ANTĀTITTOṬAI.

iṭaiyil vaṇpukaḻ koṭai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the nature of giving liberally which brings ever-lasting fame.

iṭaiyiṉam Medial consonants of the Tamiḻ alphabet (y, r, l, v, ḻ, ḷ).

iṭaiyiṉamōṉai A variety of consonantal assonance at the beginning of lines in which a medial consonant other than the one which has already appeared at the commencement of the line comes as MŌṈAI, an auxiliary kind of MŌṈAITTOṬAI.

iṭaiyiṉavetukai A variety of initial ETUKAI where the second letter of each line other than the first is any medial consonant, except that which is already the second letter of the first line, an auxiliary kind of ETUKAITTOṬAI.

iṭaiyūṟu kiḻattal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero reporting of the difficulties in embracing her on account of her modesty.

iṭaiyeṉ Vide AMPŌTARAṄKAM.

iṭaiyōṭu kaṭaimaṭakku Vide MAṬAKKAṆI.

iṭaivaṇṇam A variety of melody.

iṭai viṉātal A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: the hero (presenting a bunch of tender leaves as love-token and revealing his intention), asking the confidante (and the heroine) why their breasts and hips have grown so heavy.

iṇai Parallelism. A rhetorical device that helps accentuate or emphasize ideas or images by using grammatically similar constructions. Words, phrases, clauses, sentences, paragraphs may be organized into parallel constructions. Parallelism is established often through repetition. It is an important device in oral compositions.

iṇaikkuṟaḷ maṇṭila āciriyappā The sub-class of IṆAIKKUṞAḶ ĀCIRIYAPPĀ marked by the balance of feet in the first and the last lines.

iṇaikkuṟaḷāciriyappā Vide AKAVAL.

iṇaittoṭai Concatenation in which there is metrical assonance as between the first two feet of a line of four feet.

iṇainiralniṟai Vide NIRALNIṞAI.

iṇaimaṇimālai A verse genre: poem of 100 stanzas in ANTĀTI form, consisting of pairs of stanzas, either VEṆPĀ and AKAVAL (VEṆPĀ AKAVAL IṆAIMAṆIMĀLAI) or VEṆPĀ and KAṬṬAḶAIKKALITTUṞAI (VEṆPĀ KALITTUṞAI IṆAIMAṆIMĀLAI).

iṇaimuraṇ Vide MURAṆTOṬAI.

iṇaimōṉai Vide MŌṈAITTOṬAI.

iṇaiyacai Vide ACAI.

iṇaiyaṭikkuṟaḷ A pair of rhymed lines.

iṇaiyaḷapeṭai Vide AḶAPEṬAITTOṬAI.

iṇaiyiyaipu Vide IYAIPUTTOṬAI.

iṇaiyetukai Vide ETUKAITTOṬAI.

iṇaiyetukai aṇi A figure of speech: the functioning of IṆAIYETUKAI (first two feet of a verse rhyming with each other).

iṇaivarai Analogy.

iṇaiviḻaicci / iṇaiviḻaiccu An AKAM concept: sexual union.

itaravitaravuvamai (Also ITARĒTARAVUVAMAI, UṞAḺNTUYARALUVAMAI, ETIRNILAIYAṆI, AIYANILAIYUVAMAI, TAṬUMĀṞUVAMAI, TALAIPPEYALUVAMAI, TEṞṞUVAMAI, PIRATIPA-VAṆI, PUKAḺPORUḶUVAMAI, PUKAḺPORUḶOP-PAṆI and VIPARĪTAVUVAMAI) A figure of speech and a sub-class of UVAMAI: a simile in which the subject of comparison (tenor) and the standard of comparison (vehicle) are compared to each other for greater effect; reciprocal comparison. e.g. moon-like face and face-like moon.

itarētaravuvamai Vide ITARAVITARAVUVAMAI.

itaḻakalantāti (Also NIROṬṬAKA YAMAKA ANTĀTI) A kind of ANTĀTI verse without employing labio-dentals or labials.

itaḻiyal Journalism.

itaḻkuvipā (Also OṬṬIYAM and ŌṬṬIYAM) A variety of CITTIRAKKAVI: poem composed with labial sounds, or other sounds produced by rounded lips.

itikācam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

intaḷaṅkuṟiñci An ancient melody-type.

intaḷam An ancient secondary melody-type of the MARUTAM class.

intirakaṇam (Also IYAMĀṈAKAṆAM and CUVARKKAKAṆAM) A rule of propriety in a composition: foot of three NĒR as TĒMĀṄKĀY, considered auspicious at the commencement of a poem, with *paraṇi* as its astericism, the effect of which being 'increase.'

intiracālam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

iyakkaviyal Dialectics. A mode of argumentation that attempts to resolve the contradictions between opposing ideas. In literary criticism, dialectic refers to the oppositional ideas and / or mediatory reasoning that pervade and unify a given work or a group of works.

iyakkaviyal poruḷmutalvātam Dialectical materialism. An idealist theory, a component of the Marxist doctrine (which holds that only matter exists, so that the existence of the mind, social institutions, etc., must be explained in material terms, and that matter interacts according to dialectical laws) used to discuss the way in which a revolutionary class war might lead to the synthesis of a new socio-economic order. Cf. VARALĀṞṞUP PORUḶMUTALVĀTAM.

iyakkaviyalmuraṇ Vide MURAṆ 2.

iyaṅkutiṇait tarkuṟippēṟṟam Vide ŪKĀÑCITAM.

iyaṅkupaṭaiyaravam A sub-situation under the PUṞAM theme VAÑCITTIṆAI: clamour of the marching army.

iyamputalvēṭkaiyuvamai (Also KARUTTUVAMAI) A figure of speech and a sub-class of UVAMAI: stating that one's mind desires to compare an object with another given object.

iyamāṉakaṇam Vide INTIRAKAṆAM.

iyal 1. Chapter, 2. (Also IYAṞṞAMIḺ) Literary Tamiḻ, poetry or prose conforming to the rules of Tamiḻ grammar; one of MUTTAMIḺ.

iyalpiyam Essentialism. An aspect of feminism. It refers to the view that women are essentially - that is naturally - different from men. In other words, gender - masculinity and femininity - is innate. In contrast, constructionism (PAṆPĀṬṬIYAM) holds that most of the differences between men and women are characteristics not of the male and female sex (nature), but, rather, of the masculine and feminine genders (nurture). It, as such, views gender as a cultural construct.

iyalpu Vide PIRAMĀṆAM.

iyalputtalaivaṉ Antihero, a protagonist in a modern work who does not exhibit the qualitites of the traditional hero. (*talaimaiyil talaivaṉ*).

iyalpuṉarvu nīkkam Defamiliarization.

iyalpunayam Vide NAYAM.

iyalpuvaḻakku Denoting a thing by the word that usage has sanctioned as its natural name, being of three kinds, viz., ILAKKAṆAMUṬAIYATU (word that is regularly formed, and is part of the legitimate vocabulary), ILAKKAṆAPPŌLI (words which, though not strictly grammatical, have, nevertheless, by long usage secured admission into the standard dialect), and MARŪU (word or phrase in a corrupt or contracted from, sanctioned by usage). Cf. TAKUTIVAḺAKKU.

iyalpuvipāvaṉai A figure of speech and a sub-class of PIṞITĀRĀYCCIYAṆI in which the effects are represented as taking place with their causes arising naturally.

iyalmayaṅkicaik koccakam A kind of KOCCAKAKKALIPPĀ, where the six constituents of this verse form are subjected to increase, reduction, modification, variation, etc.

iyalacai A class of metrical syllables - NĒR and NIRAI.

iyalaṭi A metrical line of disyllabic feet.

iyalicaiyantāti A variety of ANTĀTITTOṬAI in which the concluding portion of one line is apparently repeated at the commencement of the next line but is different in sense though alike in sound. Cf. PORUḶICAIYANTĀTI.

iyaliṭam kēṭṭal (Also EVVIṬATTEVVIYAṞṞEṈṞAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant realizing the inexorable nature of their love, asking the hero about the place of residence of the heroine and about her features.

iyaliṭam kūṟal Vide AVAṈ AḴTU IVVIṬATTU IVVIYAṞṞU EṈṞAL.

iyaṟkaiyaḷapeṭai Vide AḶAPEṬAITTOṬAI.

iyaṟkaiyikanta nikaḻcci Supernatural event.

iyaṟkaippuṇarcci (Also TEYVAPPUṆARCCI) An AKAM theme: natural, spontaneous first union of the hero and the heroine (brought about by Destiny).

iyaṟkaivātam Naturalism. A movement which assumes that humans are a product of biology and culture, heredity and environment, with no control over what happens. Naturalists believe that everything that is real is found in nature and is subject to scientific investigation and (eventual) verification, and as such they reject supernatural explanations of situations and events.

iyarcikrālicaik koccakam A sub-class of KOCCAKAKKALIPPĀ marked by the occurrence of fewer number of TĀLICAI, and without reduction of the number of feet in the last line.

iyarcīr Disyllabic feet.

iyarcīrventalai (Also IYARRALAI) Metrical succession which should be observed in VENPĀ - NIRAI before MĀCCĪR and NĒR before VILAM in sequence.

iyarcīrvellati Line of odd combination of IYARCĪR or disyllabic NĒR and NIRAI ending.

iyarcol Vide COL 2.

iyarpakrālicaik koccakam A kind of KOCCAKAKKALIPPĀ with many TĀLICAI. Cf. IYARCIKRĀLICAIKKOCCAKAM.

iyarpatamolital A sub-situation under the AKAM theme PARATTAIYIR PIRIVU: the heroine expatiating the good qualities of the hero as the confidante and the neighbours belittle him.

iyarpalittal An AKAM concept: the qualities of the hero being belittled by other characters such as the confidante for certain lapses on his part with regard to his love-behaviour.

iyarpā Name of one of the sections of the NĀLĀYIRA TIVVIYAP PIRAPANTAM, the other being ICAIPPĀ.

iyarramil Vide IYAL 2 and MUTTAMIL.

iyarraravinaik koccakam A kind of KOCCAKAKKALIPPĀ where there is the doubling of TARAVU, and the absence of CURITAKAM.

iyarraravu koccakam A kind of KOCCAKAK KALIPPĀ where there is a single TARAVU and where CURITAKAM is absent.

iyarralai Vide IYARCĪRVENTALAI.

iyanmoli / iyanmolivālttu 1. A sub-situation under the PURAM theme PĀTĀNTINAI: theme of requesting one to emulate the noble example set by the great benefactors of olden times. 2. A sub-situation under the PURAM theme PĀTĀNTINAI: extolling the high qualities of the king. 3. A verse genre: general eulogy.

iyaital (Also PUNARCCIYIN MAKILTAL) A sub-situation under the AKAM theme. PARATTAIYIRPIRIVU: the hero back from the prostitutes, the hero and the heroine exulting in sexual union.

iyaipilip piraporulvaippu (Also KŪTĀ IYARKAI) A figure of speech and a sub-class of PIRAPORULVAIPPANI in which to an object of a general inherent characteristic, a particular contrary characteristic is attributed in tune with a given context.

iyaipiluruvakam A figure of speech and a sub-class of URUVAKAM: metaphors in a verse whose standards of comparison are not related to one another.

iyaipinmaiyani (Also UYARVUVAMAI, OPPIL UVAMAI and POTUNĪNKU UVAMAI) A figure of speech in which a thing is compared only to itself as being peerless, as having nothing else comparable to it.

iyaipu One of the eight aspects of elegance (VANAPPU) in poetic composition: narrative poem consisting of verses which have any one of the possible consonantal endings, viz., ñ, ṇ, n, m, ṉ, y, r, l, v, ḻ, ḷ, a CEYYULURUPPU.

iyaiputtotai Final rhyme of syllables, feet or whole words, being of eight kinds, viz., ATIYIYAIPU (agreement of final forms of each line), INAIYIYAIPU (agreement of the last letters or forms of the last two feet of a line), POLIPPIYAIPU (agreement of the last

forms in the first and third feet of a line), ORŪUYIYAIPU (agreement of the last forms of the first and fourth feet of a line), KŪḺAIYIYAIPU (agreement of the last forms in the first, second and third feet of a line), MĒṞKATUVĀYIYAIPU (agreement of the last forms in the first, third and fourth feet of a line), KĪḺKKATUVĀYIYAIPU (agreement of the last forms in the first, second and fourth feet of a line) and MUṞṞIYAIPU (agreement of the last forms in all the feet of a line). For the miscellaneous auxiliary kinds of IYAIPUTTOṬAI, vide the individual entries in their respective places.

iyaipup piṟaporuḷvaippu (Also KŪṬUM IYAṞKAI) A figure of speech and a sub-class of PIṞAPORUḶ VAIPPAṆI in which an object of a general characteristic is correlated with another which is endowed with a particular, similar characteristic.

iyaipuruvakam A figure of speech and a sub-class of URUVAKAM: metaphors in a verse whose standards of comparison (vehicle) are related to one another.

iyaipuvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm produced by the frequent use of the liquids (consonants of the medial class).

iyaipeṭutturaittal Vide AVAR PULAMPAL TĒṞṞAL.

irakkattoṭu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token of the hero (a bunch of tender leaves) uttering words of humour. The hero persisting in his offer as he takes her humour to be a positive sign, the confidante feeling sad about the plight of the hero and still refusing his offer of the love-token.

irakkamkūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante conveying to the hero the distress of the heroine for the hardships he experiences in coming for trysts, and urging him to wed her.

irakkamuṟṟu varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante speaking of the need for an early marriage to be heard by the hero as he remains by the hedge-side, worried as she is that with the millet to be harvested soon, the opportunities for union would become scarce.

iraṅkal 1. An AKAM theme: the heroine bemoaning her lover's absence, the characterstic of the maritime tract (NEYTAL). 2. A verse genre: poem commiserating or grieving over a given situation. 3. Vide KALAMPAKAM.

iraṅkalvilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a pursuit is sought to be stopped by means of grieving over the consequences which the pursuit would entail on the person to be affected by that pursuit.

iraṅkaṟpā (Also KAIYAṞUNILAIPPĀṬAL and CARAMAKAVI) Elegy. A formal and sustained poem of lament for the death of a particular person, marked by a reflective tone. Cf. PULAMPAL.

iracam (Also NAVARACAM) The nine sentiments or emotions prevailing in a literary work, viz., CINKĀRAM (love, sexual love), ĀCIYAM (laughter, mirth), KARUṆAI (compassion, pity) IRAUTTIRAM (wrath, rage), VĪRAM (courage, valour), PAYAM (fear, terror), KUṞCAI (loathing, disgusting) AṞPUTAM (wonder), and CĀNTAM (tranqui-llity, equanimity).

iracavātam Vide ARUPATTUNĀNKU KALAIKAL.

iracōkuṇam Vide MUKKUṆAM.

iraṭṭuramoḻital 1. Vide UTTI. 2. (Also CILĒṬAI 2) pun.

iraṭṭai āciriyaviruttam A kind of ĀCIRIYA NILAI VIRUTTAM marked by fourteen feet in a line.

iraṭṭai etirmai Binary opposition. A concept suggesting thoughts in terms of contrary pairs, such as something is white but not black, masculine and therefore not feminine, etc. These dichotomies are seen not simply as oppositions but also valuative hierarchies containing one term that is viewed as positive or superior and another considered negative or inferior.

Traditionally, criticism has involved choosing between opposed and contradictory meanings and arguing that literary works support one meaning rather than the other. Poststructuralist theorist Jacques Derrida and other deconstructors argue that texts contain opposed strands of discourse providing no basis for choosing one reader over the other.

iraṭṭaikkiḷavi Double imitative word.

iraṭṭaiccol yamakamālai A verse genre: poem in KAṬṬAḶAIKKALITTURAI metre in which a word is repeated with different meanings in every line of a four-line stanza.

iraṭṭaittoṭai The same foot being repeated throughout a line of verse.

iraṭṭainākapantam Vide NĀKAPANTAM.

iraṭṭaimaṇimālai A verse genre in ANTĀTITTOṬAI consisting of twenty stanzas composed alternately in two types-VEṆPĀ and KAṬṬAḶAIKKALITTURAI.

iraṭṭaiviruttam A verse of more than eleven metrical feet to a line.

irantaṭi (īraṭi) maṭakku Vide MAṬAKKAṆI.

irantaṭi moḻimāṟṟu Vide PORUḶKŌḶ.

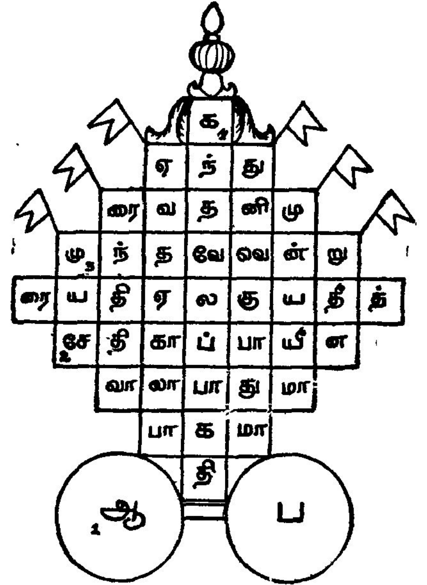
irantaṭi mōṉai Agreement of the initial letters within two lines only, a miscellaneous auxiliary kind of MŌṈAITTOṬAI.

irantaṭiyetukai Agreement of the second letters in two lines only, a miscellaneous auxiliary kind of ETUKAITTOṬAI.

iraṉattoṭai Vide MURAṆTOṬAI.

irattiṉapaṟiṭcai Vide ARUPATTUNĀNKU KALAIKAL.

iratapantam (Also TĒRKKAVI) A variety of CITTIRAKKAVI which is fitted into a fanciful diagram representing a temple chariot as in the figure under:



ஆதி பதிபாக மாமாது பாலாவா
சேதிகாப் பாயீனத் தீயகுல - ஏதியரை
முந்தவே வென்று முனிதவரை ஏந்து
கந்தவே லப்பா கதி.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

iratapaṟitcai Vide ARUPATTUNĀṈKU KALAIKAḶ.

iratavaṇi (Also CUVAIYAṆI) A figure of speech which consists in describing the eight classes of the manifest physical expression of the emotions (MEYPPĀṬU), being of eight sub-categories, viz., VIRACCUVAIYAṆI (describing the emotion of valour), ACCACCUVAIYAṆI (describing the emotion of fear) IḺIPPUCCUVAIYAṆI (describing the emotion of disgust), VIYAPPUCCUVAIYAṆI (describing the emotion of wonder), KĀMACCUVAIYAṆI (describing the emotion of sexual ecstasy), AVALACCUVAIYAṆI (describing the emotion of sorrow), URUTTIRACCUVAIYAṆI (describing the emotion of anger), NAKAICCUVAIYAṆI (describing the emotion of laughter), and also CĀNTACCUVAIYAṆI (describing the emotion of tranquillity).

irantu kuṟaipeṟātu varuntiya kiḻavōṉ maṭalē poruḷeṉa matittal (Also TALAIVAṈ MAṬALĒ PORUḶEṈA MATITTAL and MAṬAL TIṞAM) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the confidante refusing to help him have union with the heroine), the hero thinking of palmyra-horse riding as the only course open to him.

irantu piṉṉilainiṟṟal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero entreating the heroine so as to make her consent to the union.

irantu piṉṉiṟṟal A sub-situation under PĀṄKIYIṞKŪṬṬAM: the hero entreating the confidante of the heroine for favour of facilitating union with the heroine.

irantu piṉṉiṟṟaṟku eṇṇal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero intent on entreating the heroine so as to make her consent to union.

iraviṉ nīṭṭam A sub-situation under the AKAM theme ARATTOTUNIṞṞAL: the heroine's feeling for the prolongation of the night.

iravu uṭaṉpaṭṭārpōṉṟu pakalvaravu vilakkal (Also PAKALVARAL VILAKKI VARAIVUKAṬĀTAL and PAKAL VARUVĀṈAI IRAVU VARUKEṈṞAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL (MUṬUKKAM): the confidante asking the hero to come for tryst by night instead of by day, implying thereby that he should go in for marriage.

iravukkuṟi An AKAM concept: trysting spot fixed for secret meeting of the hero and the heroine by night, during the pre-marital phase (KAḶAVU). Cf. PAKAṞKUṞI.

iravukkuṟinērtal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante agreeing to arrange tryst by night.

iravukkuṟipiḻaippu An AKAM sub-situation: hinderance to nocturnal tryst.

iravukkuṟiyiṭaiyīṭu An AKAM thematic situation of the pre-marital phase (KAḶAVU): the meeting of the hero and the heroine by night running into obstacles.

iravukkuṟiyēṟpittal (Also IṞAIVIKKU IṞAIYŌṈ KUṞAI AṞIVUṞUTTAL and PĀṄKI IṞAIVIKKU IṞAIYŌṈ KUṞIPPU AṞIVUṞUTTAL) A sub-situation under the AKAM theme IRAVUK-KUṞI: the confidante telling the heroine of the intent of the hero for night trysts.

iravukkuṟivēṇṭal (Also IṞAIYŌṈ IRUṬKUṞI VĒṆṬAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero entreating the confidante of the heroine to arrange night trysts.

iravuttalaicēṟal A sub-situation under the AKAPPURAM theme PERUNTIṆAI: the heroine going out of her house in the thick of the night, passion for the hero burning in her.

iravuniṭu paṟuvaral A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine observing in distress that the night-time has put her in great agony.

iravum pakalum varavu vilakkal (Also KUṞI PEYARTTIṬUTAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to go in for one other than trysts by night and by day.

iravu vara uraittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante announcing to the heroine the coming of the hero for trysts by night.

iravu varuvāṉaip pakal varukeṉṟal (Also PAKAL UṬAMPAṬṬĀḶPŌṈṞU IRAVU VARAVU VILAKKAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to come for tryst by day instead of by night.

iravuṟu tuyarattiṟku iraṅki uraittal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante lamenting the distress that may befall the heroine during nights (with the hero having parted).

iravuṟu tuyaram kaṭaloṭu cērttal A sub-situation under the AKAM theme PĀṄKIYIṞ-KŪṬṬAM: the heroine identifying her agitated state with that of the sea.

irākkatam A form of marriage in which the bride is carried away by force without her consent or the permission of her relatives, one of the eight kinds of marriage mentioned in Sanskrit literature.

irācacūyam Vide ACUVAMĒTAM.

irācattāṉam Vide TĀṈAM.

irācatam Vide MUKKUṆAM.

irācaṅkamālai A verse genre: poem celebrating the conquests of the king composed in KALIVEṆPĀ metre.

irukkukkuṟaḷ A kind of short verse.

irukuṟal nēricaiveṇpā A variety of NĒRICAI VEṆPĀ composed of two KUṞAḶVEṆPĀ linked by an isolated foot coming after the first.

irukaiyyum eṭuttal A MEYPPĀṬU pertaining to the third phase of pre-marital love: (heroine's) lifting of both the hands in (spontaneous) acceptance of the union.

irucīrați Dimeter.

iruṇmai Obscurity. A meaning that is difficult to discern; it may be deliberate or voluntary. Marks of obscurity are an elliptical style, recondite allusion, archaic or ornamental language, private and subjective imagery, etc.

iruttal An AKAM theme and an aspect of the five-fold love behaviour: the heroine's patient waiting, characteristic of the forest tract (MULLAI).

iruttaliyal Existentialism. It concerns itself with humanity's perpetual anguished struggle to exist. Existentialists reject predestination, and assert the individual's choice of his own value systems.

irutiṇai The two classes of nouns and verbs referring to the personal and the impersonal, viz., UYARTIṆAI and AḴṞIṆAI.

iruntēttuvār (Also MĀKATAR) Panegyrists who are seated while praising the king.

irupattinālāyirappaṭi A commentary on the *tiruvāymoḻi*, by Periyavāccāṉ Piḷḷai, aggregating 24,000 *granthas* (KIRANTAM 1) in the MAṆIPPIRAVĀḶAM style.

irupāyirupaḵtu/irupāyirupatu A verse genre, in twenty verses in which VEṆPĀ and AKAVAL alternate in ANTĀTITOṬAI.

irupuṟavacai Censure which, apparently is such in form, but is really praise.

irupuṟavāḻttu Praise which is seemingly such in form, but is really censure.

irupeyaroṭṭākupeyar Two nouns in apposition, in metonymic relationship.

irupeyaroṭṭup paṇputtokai Two nouns in apposition standing in adjectival relationship.

iruporuḷ Two kinds of wealth, as learning and riches.

iruporuḷ vēṟṟumai uyarcci (Also UYARCCI VĒṞṞUMAI) A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which between two things of comparable traits, one is shown to be superior in a particular way.

iruporuḷ vēṟṟumaiccamam A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which the same effect flows from two different things.

irumaṭiyākupeyar A figure of speech: metonymy of double transference; a variety of metonymy wherein a word used figuratively in one sense in the first instance is once again applied to signify another with which it bears a certain relation, as when a word like *kār* meaning black, which becomes an ĀKUPEYAR when first used to signify a cloud, is used again to connote the rainy season.

irumukaveḷiṉi A kind of stage curtain drawn from both the sides.

irumutal niralniṟai Vide NIRALNIṞAI.

irumuṟṟiraṭṭai Concatenation in which each of two successive lines of a stanza has all its feet rhyming.

irumūṉṟumarapiṉ ēṉōrpakkam A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the six vocations of the others (the peasants and the merchants): peasants- farming, protecting the related ones, hospitality, rearing the bull, worship and non-vedic learning, and merchants - learning, performing sacrifices, gifting, farming, trade, and rearing cows.

irumaikkaruttunilai Dualistic idealism.

irumainilai Dualism. A kind of division or contradiction between laws or principles, yet the term also contains the idea that the contradictions are reconcilable.

irumaiyiyaṟkai (Also VIRAVIYALPIṞAPORUḶ VAIPPU) A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṆI in which both the natural characteristic and the one contrary to the nature of an object are correlated with those of another object in relation to both these characteristics.

iruvakaippirivu An AKAM concept: two kinds of separation of the hero, viz., (i) separation from the heroine and (ii) separation along with the heroine from the kin.

iruvakaiviṭai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: the recipient of the gifts either taking leave of the patron or the patron bidding him off.

iruvayiṉottal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero's love for the heroine after union remaining as it did before the union.

iruvar talaivar taputippakkam (Also IRUVARUNTAPUNILAI) A sub-situation under the PUṞAM theme TUMPAITTIṆAI: death of both the besieged and the besieging kings.

iruvar niṉaivum oruvaḻiyuṇartal A sub-situation under the AKAM theme KUṞAIYUṞA UṆARTAL: the confidante gaining a firm understanding of the mutuality of love between the hero and the heroine.

iruvar mārukōḷ orutalait tuṇivu Vide MATAM 2.

iruvaruntapunilai Vide IRUVAR TALAIVAR TAPUTTPPAKKAM.

iruvarum uḷvaḻi avaṉ varavuṇartal A sub-situation under the AKAM theme PĀṄKI MATIYUṬAṈPĀṬU: the confidante inferring the union between the hero and the heroine when the hero approaches them.

iruvikaṟpam Two kinds of agreement : [repetition of one (second) letter in the first two lines and of another in the last two lines]. Cf. ORUVIKAṞPAM.

iruviṉai Two classes of moral actions, good and evil.

iruviṉaiyoppu State of the soul in which it takes an attitude of perfect equanimity towards meritorious or sinful deeds.

irauttiram Vide IRACAM.

ilporuḷuvamai Vide APŪTAVUVAMAI.

illataṉapāvam Total negation, as in 'there is no lie in the mouths of great ones'.

illatu kāytal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine being angry at the fault not found in the hero.

illavai nakutal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine provoking the hero to laughter through words representing unreal things.

illaṟaveḷḷai A verse genre: poem on the excellence of domestic life comprising nine verses of the VEṆPĀ metre marked by verse rhythm (VAṆṆAM).

illāṉmullai A PUṞAM sub-situation: as the woman lives adoring her husband, the household being in abiding glory.

illuṟai teyvam The deity of the house.

ilvayiṟ ceṟittamai iyampal (ceppal) A sub-situation under the AKAM theme AṞATTOṬU-NIṞṞAL: the heroine telling her confidante of her having been restrained within the house.

ilvaliyuṟuttal A MEYPPĀṬU pertaining to the third phase of pre-marital love; (heroine's) pretence of resisting union.

ilvaḻakku Vide PIRAMĀṆA APĀCAM.

ilvāḻkkai (Also MAṈAÑCIṞAPPURAITTAL) A sub-phase of KAṞPU: the marital life of the hero and the heroine, and the attendant domestic felicities.

ilakkaṇappōli Vide IYALPUVAḺAKKU.

ilakkaṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

ilakkaṇamuṭaiyatu Vide IYALPUVAḺAKKU.

ilakkaṇai Secondary significative capacity of a word, of three kinds, viz., VIṬṬA ILAKKAṆAI (a word being used in its secondary sense, its primary sense having been lost), VIṬĀTA ILAKKAṆAI (the primary sense being retained along with the secondary sense), and VIṬṬUM VIṬĀTA ILAKKAṆAI (the primary sense partly discarded and partly retained).

ilakkiya ārāycci Literary studies, literary research.

ilakkiya iyakkam Literary movement.

ilakkiya utti Literary technique.

ilakkiyak koḷkai Literary theory.

ilakkiyat taṉvaralāṟu Literary biography.

ilakkiyat tiruṭṭu Plagiarism. The wrongful appropriation and publication as one's own. It is the lifting, fliching or pirating of other people's works.

ilakkiyat tiṟaṉāyvu Literary criticism. See TIṞAṈĀYVU.

ilakkiya nīti Poetic justice.

ilakkiyappāṅku Literariness, that which makes a given work a literary work. Specifically, it is the foregrounding of language (MUṈṈILAIPPAṬUTTAL), the effect of which is the temporary separation or "estrangement" of the reader not only from the familiar language of everyday discourse (KARUTTĀṬAL) but also from the world as we ordinarily perceive it.

ilakkiyap piṟappuṟavu Literary genetics.

ilakkiyam Literature.

ilakkiya matippīṭu Literary evaluation.

ilakkiya meymai Poetic truth.

ilakkiya varalāṟu Literary history.

ilakari A verse genre: poem on the beauties of a goddess composed in verses of choice rhetorical flourishes.

ilakimā Vide AṬṬAMĀCITTI.

ilakuviyākkiyāṉam (Also CIṞṞURAI) Short, simple commentary.

ilaṭcumi vilācam A verse genre: poem on the theme of Lord Tirumāl and His consort Ilaṭcumi conducting the marriage of a woman.

ilatai Vide KUṞIPPICAI.

ilampakam Section in an epic.

ilāli (lāli) A verse genre: song consisting of eulogies, compliments, congratulations, etc., sung at weddings, both human and divine, and other auspicious occasions, every line ending in *lāli*.

ilāvaṇi (Also ULĀVAṆI) A folk genre of Marātti origin: poem of argumentation on stage on whether Kāmaṉ (Indian God of Love) had been burnt or not.

ilikitam Vide ARUPATTUNĀṈKU KALAIKAḶ.

ilēcavaṇi (Also VAÑCA NAVIṞCIYAṆI) 1. A figure of speech in which the natural outward expression of a certain real emotion in one's mind is deliberately attributed to quite a different cause or purpose in order to conceal the emotion altogether. 2. A figure of speech in which something is praised under the veil of censure, and something is deprecated under the veil of praise.

ivuḷimaṟavar Vide EṈPĒRĀYAM.

iḻavu One of the sources of the MEYPPĀṬU AḺUKAI (weeping): loss of valued things or kinsmen.

iḻippuccuvaiyaṇi Vide IRAṬAVAṆI.

iḻivu (Also IḺIVU) One of the sources of the MEYPPĀṬU AḺUKAI (weeping): sense of inferiority.

iḻivuciṟappummai The particle *um* expressing marked inferiority.

iḻivuyarvup pukaḻcci uvamai A figure of speech and a sub-class of UVAMAI: simile in which the subject of comparison is exalted through a lofty character of a lowly object. e.g. the lynch pin supporting a mighty car being compared to the size (smallness) of people who carry great worth in themselves.

iḻaipu One of the eight VAṈAPPU (aspects of elegance in poetic composition): easy flowing style of writing consisting of choice diction in which long vowels, soft consonants and the liquids l and ḷ are prominent, and hard consonants are avoided, a CEYYUḶUṞUPPU.

iḻaiporuḷ Motif, a unifying element - a type of incident, device, or formula - which recurs frequently in literature. It can be a recurrent image, symbol, theme, character

type, subject, or narrative detail. Cf. AṬIK-KARUTTU and MAṞI URU.

iḻaivamaiti Texture, a term referring to the surface elements of a poem (imagery, metre, rhyme, etc.) apart from its basic structure, argument or meaning.

iḷamai One of the sources of the MEYPPĀṬU NAKAI (laughter): youthfulness.

iḷamaikūṟi maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: The confidante impressing on the hero that the heroine is too young for love.

iḷamaittaṉmaikku uḷammelintu iraṅkal (Also PARUVAM NIṈAINTU KAVAṞAL) A sub-situation under the AKAM theme KAṞPOṬU-PUṈARNTAKAVVAI: the mother feeling concerned about the tender youthfulness of her daughter (the heroine) who has eloped with the hero through the wilderness.

iḷamaitirtiṟam Vide PERUNTIṆAI.

iḷavēṉilkaṇṭu iṉṉaleytal A sub-situation under the AKAM theme VĒNTAṞKUṞṞULIP-PIRIVU: the heroine grieving at the advent of the early hot season.

iḷavēṉiṟkālam Vide MUTAṞPORUḶ.

iḷavēṉiṟparuvaṅkaṇṭu varuntiya talai-makaḷait tōḻiyāṟṟuvittal (Also TALAIVIYAIT TŌḺI ĀṞṞUVITTAL and TŌḺI ĀṞṞUVITTAL) A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante comforting the heroine who is distressed at the hero not returning during the early hot season from his mission of earning wealth.

iḻi The fifth tone of the gamut, one of ĒḺICAI.

iḻivaral One of the eight principal MEYPPĀṬU-S: the emotion of disgust.

iḻivu Vide IḺIVU.

iḷaiyar etirkōṭal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the attendants gathering to welcome the hero who returns after earning wealth.

iṟkoṇṭu pukutal A PUṞAM sub-situation: raising a temple for the memorial stone of a dead warrior and consecrating it.

iṟkoṇṭēkal (Also PAṄKI TALAIMAKAḶAI IṞKOṆṬU AKAṞAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the confidante taking the heroine home (after the heroine's union with the hero during night tryst).

iṟceṟippu (Also CEṞIPPU) An AKAM concept: to restrain the heroine within the parental house in view of her adolescence, and thus indirectly impede her meeting the hero.

iṟceṟivaṟivittu varaivukaṭātal A sub-situation under the AKAM theme PAṄKIYIṞ-KŪṬṬAM: the confidante urging the hero for an early marriage telling him of the danger of the heroine being restrained within the house.

iṟparattai An AKAM concept: mistress.

iṟantatu kāttal Vide UTTI.

iṟantatu vilakkal Vide UTTI.

iṟantaviṉai vilakku A figure of speech in which a statement is heightened by the suggestion of an apparent contradiction as arising in the past. Also see TAṬAIMOḺI-YAṈI.

iṟantupāṭṭuvamaiyāṉantam A fault in rhetorical representation: comparing the hero of a poem with something that is withering, fading, perishing, etc. e.g. the complexion (of the hero) resembling the setting sun.

iṟantupāṭuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: as the hero hesitates to go in for elopement fearing that the

wilderness may prove to be too unbearable for the heroine to tread, the confidante telling him that his separation will be much more unbearable, even death-like.

iṟappaviḻinta āṉantavuvamai One of the ĀṈANTAVUVMAI (defects in poetic composition) comparison wherein a person of exalted status is degraded.

iṟappavuyarnta āṉantavuvamai One of the ĀṈANTAVUVMAI (defects in poetic composition) comparison wherein a lowly person is improperly exalted.

iṟappuppāṭal (Also OPPĀRI and CĀVUPPĀṬAL) A folk genre: song of lamentation by women on a deceased person.

iṟutinilaiyaḷapeṭai Agreement of elongation of the final letters of feet, a miscellaneous AḶAPETAI kind.

iṟutinilaiyoṟṟaḷapeṭai Agreement of consonantal elongations of final letters of feet, a miscellaneous AḶAPEṬAI kind.

iṟutiviḷakku Vide TĪVAKAVAṆI.

iṟutivīḻcci Catastrophe, the culmination of a play's falling action, which in turn follows the climax or the crisis (UCCAM) of a drama. While dénouement is the term used for nontragic dramas, catastrophe usually goes with tragedies. It often involves the death of the hero but some other tragic outcome may also occur instead.

iṟai One of the sources of the MEYPPĀṬU (fear) ACCAM: king, teacher and father.

iṟaicci 1. Distinctive features of each of the AINTIṆAI relating to the five tracts of land. 2. Suggestive meaning conveyed by reference to the distinctive features of the given tract of land. It is the meaning drawn, derived, extracted from the nature imagery, the imagery of the flora and fauna characteristic of the given TIṆAI. An example:

O my maid!
In the path he traverses
The elephant with a large trunk
Peels in love
The tender branches of the yām tree
To appease the hunger of its mate.
(*kuṟuntokai*: 37)

The suggestion is that such spectacles of love in nature might act as a goad on the hero, make him ponder the plight of the lone-some heroine and ensure his quick return. Along with UḶḶURAI, IṞAICCI is a powerful thematic operator in the AKAM poetry. The subtle differences between the two are : (i) The latter draws on the imagery of the given TIṆAI landscape, while the former extends to all KARUPPORUḶ except gods; (ii) the meaning of UḶḶUṞAI is intrinsic to the image, and that of IṞAICCI lies outside, beyond the word, beyond the setting; (iii) UḶḶUṞAI consciously imparts human significance into the nature imagery, while IṞAICCI evokes human significance through the imagery.

iṟaiccipporuḷ/iṟaiccipporuḷaṇi Vide IṞAICCI 2.

iṟaiñāṉam Theosophy.

iṟaimakaḷ āṭiṭamnōkki aḻital/iṟaimakaḷ āṭiṭam nōkki aḻuṅkal A sub-situation under the AKAM theme PAKAṞKUṞI IṬAIYĪṬU: the heroine keeping herself off from play in anguish.

iṟaimakaḷ iṟaivaṉaik kuṟivaral vilakkal (Also UTTAMAMAKAḶIR IṞAIVAṈAIK KUṞIVARAL VILAKKAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the heroine after union keeping the hero off from night trysts in future.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

iraimakaḷ maruttal A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORUḶ-VAYIṞPIRITAL: as the confidante asserts that it is the pseudo-rainy season, the heroine disagreeing with her.

iraimakan purattoḻukku iraimakaḷ uṇarttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine informing the confidante of the delinquent moral behaviour of the hero.

irai maruppuk koḷkai Atheism.

iraiyaṇi A figure of speech, comprising two sub-classes, viz., MAṞAIPPIṞAI (the answer to a question having a single idea implied in it) and VIYAPPIṞAI (the answer to a question being that question itself, and there being a common answer to several questions).

iraiyōṉ iṭattetirppaṭutal (Also IṞAIYŌṈ IṞAIVIYAIK KUṞIYIṬATTU ETIRPPAṬUTAL, IṞAIVI IṞAIYŌṈIṬATTU ETIRPPAṬUTAL, and UVANT-URAITTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero meeting the heroine at the place of tryst.

iraiyōṉ iruṭkuṟivēṇṭal Vide IRAVUKKUṞI VĒṆṬAL.

iraiyōṉ iraivi taṉmaiyiyampal A sub-situation under the AKAM theme PĀṄKIYIṞ-KŪṬṬAM: the hero telling the confidante of the identity of the woman he has fallen for (the heroine).

iraiyōṉ iraiviyaik kuṟiyiṭattu etirppaṭutal Vide IṞAIYŌṈ IṬATTETIRPPAṬUTAL.

iraiyōṉ neṟiyiṉatu eḷimai kūṟal (Also TALAIVAṈ NEṞIYIṆATU EḶIMAI KŪṞAL) A sub-situation under the AKAM theme IRAVUK-KUṞI: (the confidante speaking of the hardships of the tract at night), the hero telling the confidante that the journey at night would be easy.

iraivara uraittal A sub-situation under the AKAM theme VARAITAL: the kin of the heroine sending for the hero to get the hand of the heroine in marriage.

iraivaravu uraittal (Also IṞAIVIKKU IṞAIVAṈ VARAVU AṞIVURUTTAL and VARAVUṆARNTU URAITTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante announcing the hero's arrival at the trysting place to the heroine.

iravaṉ taṉakkuk kuraiṉēr pāṅki iraivikku avaṉ kuṟai uṇarttal (Also PĀṄKI IṞAIVIKKU AVAṈ KUṞAI UṆARTTAL and TŌḶI KIḶAVŌṈ TUYARNILAI KIḶATTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante, as she has come around to help the hero have union with the heroine, conveying to the heroine the overtures of union of the hero.

iraivaṉmēl pāṅki kuṟi piḻaippu ēṟṟal A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYIṬU: the confidante holding the hero responsible for the heroine having been misled by a sign casually happening, and her not meeting the hero at the trysting place by night.

iraivaṉai nakutal A phase of the sub-situation IRUVARUM UḶVAḺI AVAṈ VARA UṆARTAL under the AKAM theme PĀṄKI MATIYUṬAṈPĀṬU: the hero leaving them off, the confidante making fun of the hero to the heroine.

iraivaṉaip pāṅki kuṟivaral vilakkal A sub-situation under the AKAM theme PAKAṞKUṞI IṬAIYIṬU: the confidante keeping off the hero from day-trysts.

iraivi aṟiyāḷpōṉṟu kuṟiyāḷ kūṟal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: (the confidante having conveyed to the heroine the overtures of union by

the hero) the heroine pretending as if he were unknown to her, and talking of something else as if she were unconcerned about the hero's overtures.

iṟaivi iṟaiyōṉ taṉṉai nontu iyaṟpaṭa moḻital (Also TALAIMAKAḶ IYAṞPAṬA MOḺITAL and TALAIVI TALAIVAṈAI NONTU IYAṞPAṬA MOḺITAL) A sub-situation under the AKAM theme VARAITAL VĒṬKAI: (the confidante reproaching the hero) the heroine though in anguish expatiating the hero's good qualities.

iṟaivi iṟaiyōṉiṭattu etirppaṭutal Vide IṞAIYŌṈ IṬATTU ETIRPPAṬUTAL.

iṟaivikku ikuḷai iṟaivara uṇarttal A sub-situation under the AKAM theme IRAVUK-KUṞIYIṬAIYĪṬU: the confidante informing the heroine of the arrival of the hero.

iṟaivikku iṟaiyōṉkuṟai aṟivuṟuttal Vide IRAVUKKUṞI ĒṞPITTAL.

iṟaivikku iṟaivaṉ varavu aṟivuṟuttal Vide IṞAIVARAVU URAITTAL.

iṟaivi kaiyuṟai ēṟṟamai pāṅki iṟaivaṟku uṇarttal (Also TAḶAIVIRUPPURAITTAL) A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante informing the hero of the acceptance of his love-token (a bunch of leaves) by the heroine.

iṟaivi talaivaṉ ikantamai iyampal (Also TALAIMAKAṈ IKANTAMAI IYAMPAL) A sub-situation under the AKAM theme AṞATTOṬU NIṞṞAL: the heroine telling her confidante of the hero having parted from her.

iṟaivimēl iṟaivaṉ kuṟipiḻaippu ēṟṟal A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the hero holding the heroine responsible for her having been misled by a sign casually happening and for her not meeting him at the trysting place by night.

iṟaiviyiṉ taṉmai iyampal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante enquiring of the hero about the identity of the woman he loves, the hero enumerating the features of the heroine.

iṟaiviyai ilvayiṉ viṭuttal Vide AVAṈ IṞAIVIYAI ILVAYIṈ VIṬUTTAL.

iṟaiviyai iṟaivaṉ vantetirppaṭutal (Also TAḶARVAKAṈṞURAITTAL 2, and VAṈṬUṞAI TĀRŌṈ VANTETIRPPAṬUTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the hero meeting the heroine at the place of night tryst.

iṟaiviyai eytip pāṅki kaiyuṟai kāṭṭal A sub-situation under the AKAM theme IRAVUKKUṞI: the confidante (after the heroine's union with the hero) returning to the heroine and showing her the bunch of tender leaves (which she says she has gone away for collecting).

iṟaiviyaik kāṇṭal (Also KUṞIVAḶIK KĀṆṬAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant going to the trysting place and having a look at the heroine.

iṟaiviyaik kuṟivaral vilakkal (Also IṞAIVIYAIP PĀṄKI KUṞIVARAL VILAKKAL) A sub-situation under the AKAM theme PAKAṞKUṞIYIṬAIYĪṬU: the confidante keeping off the heroine from day-trysts.

iṟaiviyaip pāṅki kuṟivaral vilakkal Vide IṞAIVIYAIK KUṞIVARAL VILAKKAL.

iṉkalai (Also KAVIṈKALAI, and NUṈKALAI) Fine arts.

iṉkavi Vide KAVI.

iṉcolluvamai Vide ICAIYUVAMAI.

iṉpakkōṭpāṭu Hedonism. The doctrine that personal pleasure is the sole or the chief good.

iṉpattai veṟuttal One of the MEYPPĀṬU-S pertaining to PERUNTIṆAI (excessive love), lying outside the eight principal MEYPPAṬU-S.

iṉpam 1. Vide VAITARUPPANEṞI. 2. Vide URUTIPPORUḶ.

iṉpamaṭal (Also MAṬAL and VAḶAMAṬAL) A verse genre: poem exclusively on the theme of sexual love (the hero riding the palmyra horse to achieve his love) composed in KALIVEṆPĀ metre without the detached foot, with the name of the hero formed by the concatenation in which the second letters of the lines of the verse agree.

iṉpavaṇi A figure of speech which describes the effortless realization of one's wish, an action yielding more than what is intended, and the fruition of an action being realized even at the time of seeking the ways and means of accomplishing it. Cf. TUṈPAVAṆI.

iṉpavēṭkaik kōṭpāṭu Pleasure principle, which *id* (NAṈAVILI MAṈAM) the unconscious part of the psyche is after.

iṉpiyal icai nāṭakam Musical comedy.

iṉpiyal nāṭakam Comedy.

iṉpuṟal A MEYPPĀṬU other than the principal eight: experience of delight.

iṉmai Absence. The idea (by Jacques Derrida) that meaning of a work of art arises in the absence of any authority guaranteeing the correctness of any one interpretation.

iṉmai naviṟciyaṇi (Also VINŌTTIYAṆI) A figure of speech in which it is stated that the absence of a thing may result in excellence or degradation therein.

iṉmayatapāvam Vide APĀVA ĒTU.

iṉṟiyamaiyāmai kūṟal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero after union speaking of his inability to hold himself away from the heroine.

iṉṉakaraṇital A sub-situation under the AKAM theme VARAITAL: the town being decorated for the marriage of the hero and the heroine.

iṉṉatallatu ituveṉa moḻital Vide UTTI.

iṉṉaleytal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: as the Vēlaṉ is summoned for exorcising the heroine, the latter being afflicted by love-sickness.

iṉṉaṉeṉṟu iraṅkiya maṉṉai (Also MAṈṈAIKKĀÑCI) A PURAM sub-situation: theme describing the excellence of the qualities of a deceased person, and mourning his loss.

iṉṉicaip Vide VAITARUPPANEṞI.

iṉṉicaiyaḷapeṭai Vide AḶAPEṬAITTOṬAI.

iṉṉicaic cintiyal veṇpā A CINTIYAL VEṆPĀ verse marked by the characteristics of IṈṈICAI VEṆPĀ, but of three lines.

iṉṉicaittokai A verse genre: poem of seventy or ninety verses in the IṈṈICAI VEṆPĀ metre.

iṉṉicaip pakṟoṭai veṇpā PAKṞOṬAI VEṆPĀ marked by the metrical characteristics of IṈṈICAIVEṆPĀ.

iṉṉicai mūvaṭimukkāl (Also IṈṈICAIVEṆPĀ and IṈṈICAI VEḶḶAI) A kind of VEṆPĀ of four lines without the detached foot, marked by either ORU VIKAṞPAM (agreement of second letter throughout the verse), or IRU VIKAṞPAM (two kinds of agreement - the repetition of one letter in the first two lines and of another in the last two lines) or PALAVIKAṞPAM (a verse having two or more kinds of agreement of second letters), or With a detached foot in the second line marked by MŪṈṞU VIKAṞPAM

(agreement of two letters only in the first two lines), or With a detached foot in the third line marked by IRU VIKAṞPAM, or

Marked by ORŪUT TOṬAI (agreement of sound features within the first and fourth feet in a line, or

Marked by any deviation from the structure of NĒRICAI VEṈPĀ.

iṉṉicaiveṉpā / iṉṉicaiveḷḷai Vide IṈṈICAI MŪVAṬIMUKKĀL.

iṉṉiyal kuṟaḷaṭi vañcippā / iṉṉiyal cintaṭi vañcippā Vide VAÑCIPPĀ.

iṉṉiyal vañcippā Vide VAÑCIPPĀ.

iṉṉiyalāciriyam AKAVAL metre not interspersed with metres of other verse kinds.

iṉṉōcai Euphony, the opposite of cacophony (PORUNTĀVŌCAI). Meaning pleasing harmonious sounds, it refers to the inherent musicality in the sounds of a poem by which the poem is invested with a pleasurable impression.

iṉakkuḻu Tribe; clan.

iṉakkuḻu niṉaivu Racial memory, a part of the collective unconscious universally shared by people across cultures. See YAṄKIYAT TIṞAṈĀYVU.

iṉakkuṟaḷ veṉpā A KUṞAḶVEṈPĀ verse type where there is a positional agreement of sound features of ETUKAI, MŌṈAI, MURAṆ AḶAPEṬAI and IYAIPU.

iṉamarapu Ethnography.

iṉamōṉai (Also VARUKKAMŌṈAI) Consonantal alliteration in which the sounds of a class or group are repeated instead of the same sound, being of three kinds, viz., VALLIṈAMŌṈAI (alliteration of hard consonants), MELLIṈAMŌṈAI (alliteration of nasal consonants), and IṬAIYIṈAMŌṈAI (alliteration of medial consonants), a miscellaneous auxiliary kind of MŌṈAITTOṬAI.

iṉavetukai Agreement of the second letters of the first two feet of a line, being of three kinds, viz., VALLIṈAVETUKAI (agreement of the hard consonants), MELLIṈAVETUKAI (agreement of the nasal consonants), and IṬAIYIṈAVETUKAI (agreement of the medial consonants), a miscellaneous auxiliary kind of ETUKAITTOṬAI.

iṉaveḻuttuppāṭṭu (Also ŌRIṈAP PĀṬṬU) A kind of CITTIRAKKAVI: verse which exclusively consists in one of the three classes of consonants, viz., hard consonants, nasal consonants and medial consonants.

īṅku itu eṉṉeṉap pāṅki viṉātal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the heroine languishes alone with the hero having gone seeking prostitutes, the confidante enquiring of her state.

īcattuvam Vide AṬṬAMĀCITTI.

īcuvara avikāravāta caivam An intrinsic CAIVAM sect which holds that the five sense organs will not function without the aid of the soul; but it denies that the soul is fully dependent upon the Grace of Civaṉ.

īṭipas vēṉavā Oedipus complex. A psychoanalytic term used by Sigmund Freud (drawing on the Greek Oedipus myth dramatized in Sophocles's play *Oedipus Rex*) to describe the sexual desire that a young boy (typically aged three to six) feels for his mother, and the rivalry and hostility the child correspondingly feels toward his father. This sense of competition is so intense that the child may fantasize about ways in which the father might be removed from the family so that the child can become the focal

point of his mother's attention and affection.

Freud viewed the manifestation of this complex as a universal, normal experience. He argued that all children, female as well as male, experience sexual desire for the parent of the opposite sex. Since Freud, the term *Electra Complex* has replaced what Freud referred to as the "Female Oedipus Complex", the situation in which a girl feels desire for her father. It refers to the Electra myth, the source of *Electra* plays by Aeschylus, Euripides and Sophocles.

ītu (Also MUPPATTĀṞĀYIRAPPAṬI) Name of a commentary by Nampiḷḷai on the *tiruvāymoḻi*, consisting of 36,000 *granthas*(KIRANTAM l) in the MAṆIPPIRAVĀḶAM style.

īraṭi mukkāl (Also CINTIYAL VEṆPĀ) One of the kinds of VEṆPĀ metre, of three lines, marked by the other general metrical characteristics of the VEṆPĀ metre. It is of two sub-types, viz., NĒRICAIC CINTIYAL VEṆPĀ and INNICAIC CINTIYAL VEṆPĀ.

īraṭi varukkam Name given to a verse of two lines in which the first and the middle letters of each are the same.

īraṭi veṇpā (Also ŌRAṬIMUKKĀL, KUṞAṬPĀ and KUṞAḶVEṆPĀ) Distich of VEṆPĀ metre, the first line consisting of four and the second of three feet.

īramil kūṟṟam ēṟṟu alar nāṇal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine (after the union) wearing a sense of shame on hearing the unkind words of the neighbourhood about their love and the attendant public scandal.

īroṟṟuvāram A musical composition sung with double beat.

īṟṟacai Expletive at the end of a line or sentence in a verse or at the end of a word.

īṟṟeḻuttukkavi collal Exhibition of one's memory in which after one has recited a verse, another must recite a verse beginning with the last letter of that very verse or the letter next to it.

īṉṟāṭkuc cāṉṟōr moḻital (also NAṞṞĀYKKU ANTAṆAR MOḺITAL) A sub-situation under the AKAM theme UṬAṆPŌKKU IṬAIYIṬU: the *brahmins informing the mother of her* daughter (heroine) leaving with the hero her place of birth.

ukalakam Vide KUḶAKAM.

uccam Climax, the point of greatest tension or emotional intensity in the plot of a narrative. It follows the rising action and precedes the following action. Cf. CIKKAL MUṬIRVU.

uccāṭaṉam Vide AṞUPATTUṆĀṈKU KALAIKAḶ.

uṭkoṇṭu viṉātal (Also KIḶAVŌṆ AVAḶNĀṬṬU AṆIYIYAL VIṈĀTAL, and TALAIVAṈ AVAḶNĀṬṬU AṆIYIYAL VIṈĀTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the hero (having understood the intention behind the confidante's asking about the ways of his townsfolk) enquiring of the heroine's confidante the details of the townsfolk of the heroine's town.

uṭkoḷa viṉātal (Also PĀṄKI AVAṈNĀṬṬU AṆIYIYAL VIṈĀTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the confidante enquiring the hero of the ways peculiar to his townsfolk (with a view to getting him confirm to the ways of the heroine's townsfolk).

utkōḷ 1. Implied or suggestive sense. 2. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the hero reflecting that even though the woman he loves lives in his heart, she has not understood him. 3. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine taking to heart her love of the hero.

uṭcamayam One of six sub-classes of religious sects in the Saiva fold, viz., VAIRAVAM, VĀMAM, KĀḶĀMUKAM, MĀVIRATAM, PĀCUPATAM and CAIVAM.

uṭpakai Vide AṞUPAKAI.

uṭampu naṉicuruṅkal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine's body going weak and emaciated.

uṭampoṭu puṇarttal Vide UTTI.

uṭaleḻuttu (Also OṞṞEḺUTTU and MEYYEḺUTTU) Consonant.

uṭaṉkālanōkku Synchronic study.

uṭaṉpaṭṭu vilakkal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante forbidding the hero to ride the palmyra horse saying she is inclined to help them for their union.

uṭaṉpaṭal Vide MATAM 2.

uṭaṉpaṭal vilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a pursuit is sought to be stopped as if consenting to it. e.g. The confidante of the heroine tells the hero that they agree to his parting, but she is not sure whether the heroine would remain alive when he returned.

uṭaṉpaṭātu vilakkal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante forbidding the hero to ride the palmyra horse saying she would take it to the heroine though she (confidante) is not inclined to help their union.

uṭaṉpuṇarppu Inseparable concomittance.

uṭaṉpōkku An AKAM concept 1. A phase in the KAṞPU stage of the love-relationship between the hero and the heroine: elopement of the heroine with the hero. 2. Vide PERUNTIṆAI.

uṭaṉpōkku iṭaiyīṭu A phase in the love-relationship between the hero and the heroine: incensed at the hero intending to marry the heroine in his town, the heroine's kin intercept the hero and the heroine on elopement and take her home.

uṭaṉaviṟciyaṇi (Also UṬAṈIKAḺCCIYAṆI, ORUṄKIYALAṆI and PUṆARNILAIYAṆI) A figure of speech connecting different ideas together, being of two kinds, viz., VIṆAIP PUṆARNILAIYAṆI (two things taking a common verb) and PAṆPUP PUṆARNILAI-YAṆI (two things taking a common attribute).

uṭaṉikaḻcciyaṇi Vide UṬAṈAVIṞCIYAṆI.

uṭaṉilai A PUṞAM sub-situation: singing in praise of two companions.

uṭaṉilaiccilēṭai Paronomasia as a literary embellishment in a stanza conveying both the natural and a hidden meaning.

uṭaṉilaiccollaṇi (Also OPPUMAIKKUḺUVAṆI and OPPUMAIKKŪṬṬAVAṆI) A figure of speech: bringing together several objects which have an attribute in common among them, being of two kinds, viz., PUKAḺ OPPUMAIK KŪṬṬAM (the attribute being a commendable quality), and PAḺIPPU OPPUMAIKKŪṬṬAM (the attribute being a condemnable quality).

uṭaṉuṟai An AKAM literary technique and a variety of UḶḶUṞAI: suggestive (implied) meaning conveyed indirectly by means

of a specific reference to a distinctive feature of a given tract of land. e.g. The confidante of the heroine suggests to the hero that he can choose some other spots for rendezvous with the heroine than the *punnai* tree which says is like a sister for the heroine because it has been nurtured by her mother. By this, she implies that their union would be revealed to the heroines mother; she also implies that he should go in for marriage ending such meetings (*narrinai* 172).

utaipeyarttututtal A MEYPPĀṬU pertaining to the second phase of pre-marital love: (the heroine) making changes in dressing.

utaimai A MEYPPĀṬU other than the principal eight: possession.

uṇṭāṭṭu A sub-situation under the PURAM theme VEṬCITTIṆAI: feasting and dancing of warriors after victory, as of the seizure of cow, etc.

uṇṭikāṇṭal A sub-situation under the AKAM theme PĀṄKIMATIYUṬAMPĀṬU: the confidante noticing that the heroine takes a reduced quantity of food.

uṇṭipporuttam Vide CEYYUṬPORUTTAM.

uṇṭiyirkuraital A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine going in for lesser food.

uṇturaiyaṇaṅku Malignant goddess presiding over springs or streams from which fountain or ghat people take their drinking water.

uṇmaikūri varaivukaṭātal (Also UḶḶATUKŪRI VARAIVUKAṬĀTAL) A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the hero having spoken of the higher attainments of the heroine, the confidante impressing on him the real standing of the heroine and urging him to go in for marriage with her.

uṇmai ceppal An approach to ARATTOṬU NIRRAL: the confidante of the heroine affirming that her revelation is the plain truth.

uṇmaiyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison is rejected in favour of the subject itself, e.g. It is not lotus but face; it is not beetle but black eyes; it is not creeper but the woman of my heart.

uṇarccicceppam Catharsis, the purgation of the guilt attached to the hero's tragic act through the demonstration that the hero performed this act without knowledge of its nature. It may also be the sense of release from tension the audience experience.

uṇarccippiḻaivātam Affective fallacy, the error of evaluating a poem by its effect on the readers.

uṇarccimuṉaippu nāṭakam Melodrama. Originally a musical play, it is now a kind of sensational entertainment, marked by improbable plot twists, malevolent intrigue, and stock characters, that provoke stock responses of anger and compassion from the audience.

uṇarccivaḻi ārāycci Impressionistic criticism. It attempts to represent in words the felt qualities of a particular work and to express the attitudes and feelingful responses which the work directly evokes from the critic as an individual.

uṇarcci vēkam Tempo.

uṇarntatai uṇartal Vide PIRAMĀṆA ĀPĀCAM.

uṇarntarimoḻi Emotive language.

uṇarvu 1. An AKAM concept: resolution of the love-quarrel. 2. Poetic sensibility. See UṆARVUMAIYA ILAKKIYAM.

uṇarvukkūṭṭu Unification of sensibility. A thought turned into a poetic experience modifying the poet's sensibility (T.S. Eliot).

uṇarvunilaiyorumai Unified sensibility.

uṇarvuppirinilai Dissociation of sensibility. The poet not 'feeling' his thoughts, not turning them into poetic emotions (T.S. Eliot).

uṇarvumaiya ilakkiyam Literature of sensibility (sentimental drama/novel). A type that emphasizes the importance of good conduct and rewards for adhering to moral standards. It exalts emotion without establishing adequate motivation for it. The sentimental comedy or novel plays excessively and unconvincingly on the audience's emotions of pity and sympathy.

uṇāpporuttam Vide CEYYUṬPORUTTAM.

uttama makaḷir iṟaivaṉaik kuṟivaral vilakkal Vide IṞAIMAKAḶ IṞAIVAṈAIK KUṞIVARAḶ VILAKKAL.

uttaracaivam Caiva Cittāntam philosophy regarded as superior to other *tantric* creeds.

uttaramaṭaṅkal Submarine fire. Cf. VAṬAVĀMUKĀKKIṆI.

utti (Also TANTIRAVUTTI) Literary devices (codified in *tolkāppiyam* and *naṉṉūl*) employed in a standard work in tune with the rules of exegesis, which are: NUTALIYATU AṞITAL or NUTALIPPUKUTAL (stating one's theme before dealing with it in detail), ATIKĀRAMUṞAI or ŌTTUMUṞAI-VAIPPU (placing the chapters/divisions of a text in a logical order or in relation to one another), TOKUTTUKKŪṞAL or TOKUTTUCCUṬṬAL (summarizing, abridge-ment), VAKUTTUKKĀṬṬAL or VAKUTTU MEYNNIṞUTTAL (detailed exposition of what has been briefly stated), MUṬITTUK-KĀṬṬAL or MOḺINTA PORUḶŌṬU OṈṞAVAITTAL (conforming to the conclusions or the norms of the ancient authorities), MOḺIYĀTATAṈAI MUṬṬIṈṞI MUṬITTAL or URAIYIṞKŌṬAL (an exegesis which permits of additions being made to the subject matter of a text by the commentator in the course of his exposition), MUṬIVIṬAM-KŪṞAL (giving particular reference to the rule followed in the context) TĀṈEṬUTTU-MOḺITAL (citation from ancient authors), VĀRĀTATAṈĀL VANTATU MUṬITTAL (exegetic statement of what has not been expressed earlier in the general statement), PIṞAṈKŌḶ KŪṞAL (quoting the views of others), COṞPORUḶVIRITTAL (elaborating the semantic significance of a word in a treatise), TOṬARCOL PUṆARTTAL (sequencing of sentences which are releated to each other), IRAṬṬUṞAMOḺITAL or ÑĀPAKAṄKŪṞAL (making a statement which is capable of being interpreted in two ways), ĒTUVIṈ MUṬITTAL (subsequent logical exposition of that which had not been made quite clear earlier), OPPAKKŪṞAL or OPPIṈMUṬITTAL (application of a rule appertaining to one thing to other things also of a similar character), MĀṬṬERINTOḺUKAL (application of the principle of one CŪTTIRAM to another when their subjects are similar), IṞANTATU KĀTTAL (presenting now what has not been formulated in the preceding verses), IṞANTATUVILAKKAL (rejection of an obsolete expression or usage), ETIRATU PŌṞṞAL (adoption of modern usage acc. to *naṉṉūl*, and anticipating in the given CŪTTIRAM the idea that is to be treated in the following

CŪTTIRAM acc. to *tolkāppiyam*), MUṈ MOḺINTUKŌṬAL or MOḺIVĀM EṈṞAL (mention at the commencement of what must needs to be stated frequently in the course of a treatise), PIṈṈATUNIṞUTTAL (placing later what ought to come earlier in a treatise), URAITTĀM EṈṞAL or KŪṞIṞṞEṈṞAL (drawing attention to a subject that has already been explained), VIKAṞPATTIṈMUṬITTAL (the same conclusion being reached in manifold ways), MUṬINTATUMUṬITTAL (recapitulation, briefly stating the points already discussed), URAITTUMEṈṞAL (hint thrown out to suggest that the explanation of an item may be looked for in a subsequent place), ORUTALAITTUṆITAL (decision accepting one or the other of two contrary opinions or views), EṬUTTUKKĀṬṬAL (citing examples for rules laid down or opinions expressed), EṬUTTAMOḺIYIṈ EYTAVAITTAL (adducing examples from the very work under discussion to illustrate the application of a rule), IṈṈATALLATITUVEṈA MOḺITAL (making a definite statement about a thing, where there is any room for doubt, that is only this and not the other), EÑCIYACOLLIṈ EYTAKKŪṞAL or COLLIṈ ECCAM COLLIYĀṄKU UṆARTTAL (stating a fact in such a way as to suggest by inference other things not specifically mentioned), PIṞAṈUṬAṈPAṬṬATU TĀṈUṬAMPAṬUTAL or PIṞAṈŪṈMUṬINTATU TĀṈUṬAMPAṬUTAL (acquiescence in the conclusions of a work other than one's own), TAṈKUṞIVA-ḺAKKAM MIKAVEṬUTTURAITTAL or TĀṈKUṞI-YIṬUTAL (author's constant use of technical terms and phrases coined by himself), COLLIṈMUṬIVIṈ APPORUṈMUṬITTAL (closing the topic with the finishing word or expression of the chapter dealing with it), OṈṞIṈAMUṬITTAL TAṈṈIṈAMUṬITTAL (treating of some item of the subject matter of a treatise in such a way as to bring within its purview other items akin to it), UYTTUṆARAVAIPPU (use in exposition of such expressions as would stimulate thought or further inquiry), VANTATUKOṆṬU VĀRĀTATU MUṬITTAL (complementary to the exegesis of what has been presented earlier in a general statement), MUNTU-MOḺINTATAṈ TALAITAṬUMĀṞṞU (reversal or going backwards over the sequentially presented material with a view to illuminating the earlier portion and realizing the progressive unity of the text), ORUTALAIMOḺI (a statement of absolute certainty of an idea which is marked by plurality of meaning), TAṈKŌḶKŪṞAL (taking one's own position, perspective or view of the meaning of a text), UṬAMPOṬU PUṆARTTAL (an author seeking skilfully to suggest by implication certain ideas which, being quite germane to the subject he is dealing with, would in his opinion, help make his presentation quite clear to the reader but which he (author) could not, except as a digression, proceed to elaborate in the regular course in his work), ORUTALAIYAṈMAI MUṬINTATUKĀṬṬAL (showing that a convention prescribed to a particular idea or concept extends to cover others also), ĀṆAIKŪṞAL (assertion of an idea by personal authority rather than by any objective illustrations), PALPORUṬKĒṞPIṈ NALLATUKŌṬAL (choosing the best among the different possibilities embodied in the text of a verse), TOKUTTAMOḺIYĀṈ VAKUTTAṈARKŌṬAL (yet another idea or concept emerging in the process of concatenation), MAṞUTALAI-CITAITTU TAṈTUṆIPU URAITTAL (establishing one's own views by refuting the opposing

views of others), ARIYĀTUTAṈPATAL (one going with the views of others which one is ignorant of), PORUḶITAIYITUTAL (bringing in new ideas or concepts to intersperse in the treatment of a homogeneous idea or concept), ETIRPORUḶUṈARTTAL (evolving norms and conventions for future), TANTU PUṈARNTU URAITTAL (bringing a term from the preceding or following verse to bear on the middle verse) and UYTTUKKONṬU UṈARTAL (examining that meaning of a text which is more appropriate or more relevant than the explicitly stated).

uttimaṟutalai One of the defects in versification.

uttiyāpaṉam A verse genre: poem on the hero arriving at the flower grove, the heroine standing aside in passion for him, their coming together, and their joyous union.

uṭavikku ēkal talaivaṉ pāṅkikku uṇarttal A sub-situation under the AKAM theme TUṆAIVAYIṞPIRIVU: the hero informing the confidante of his resolve to part from the heroine for helping the king, his friend, facing hostilities from the enemy.

utāttavaṇi (Also UTĀRATAIYAṆI and VIṞUKŌḶAṆI) A figure of speech in which either the abundance of wealth or the greatness of thought is expressed.

utāraṇam 1. Vide AṈUMĀṈAVUṞUPPU. 2. (Also EṬUTTUKKĀṬṬU) Illustration, example.

utāraṭai Vide VAITARUPPANEṞI.

utāraṭaiyaṇi Vide UTĀTTAVAṆI.

utāram Vide VAITARUPPANEṞI.

unti / unṭi paṟattal A game in which girls lift their hands, and standing on toes spin round and sing. Two lines are uttered by one girl and the third is supplied by another girl.

untiyār A verse genre in KALITTĀḶICAI metre using the convention of the game UNTI.

upacāra vaḻakku Figurative application of the attribute of one object to another; secondary meaning.

upanayam Vide AṈUMĀṈA UṞUPPU.

upamāṉam (Also UVAMĀṈAM) An object to which something is compared, standard of comparison, vehicle.

upamēyam (Also UVAMĒYAM) Subject of comparison, tenor.

upayakavi Poet who has attainments enabling him to compose verses with equal felicity in two languages, as for e.g. in Sanskrit and Tamil.

upayacittam (Also ĒTUPPŌLIVAKAI) Fault of appealing to a middle term that is not accepted by either party to a controversy.

upayavēṭāntam Philosophy of both the Tamil and the Sanskrit scriptures specially used in Vaiṣṇavism.

upākkiyāṉam 1. (Also KIḶAIKKATAI) Episode, short story introduced into a long one. 2. A verse genre evolving from the above.

upākamam Secondary ĀKAMAM.

upāyaniṭṭai Fixing on an easy method of attaining spiritual tranquillity.

upāyam That by which a person realizes his aim, means, strategem.

upāyavaṇi (Rhetoric) A figure of speech in which is stated the means for the realization of an aim.

upāyavilakku (Rhetoric) A figure of speech and a sub-class of TAṬAIMOḶIYAṆI in which a pursuit is sought to be stopped by asking for a means by which to bear the consequences of the action of the subject.

upālampaṉam *Reproach, reproof.*

ummaittokai An elliptical compound in which the conjunctive morph *um* is coverd.

ummaiyuvamai (Also CAMUCCAYAVUVAMAI) A figure of speech and a kind of UVAMAI: simile in which the standard of comparison bears on the subject of comparison on more than one basis. e.g. The shoulders of the Goddess Koṟṟavai compared to a bamboo in terms of its form as well as its colour.

uyttalilporuṇmai (Also PULAṈ 3) Vide VAITARUPPANEṞI.

uyttaṟimoḻi Referential language.

uyttukkoṇṭu uṇartal Vide UTTI.

uyttuṇar niraṉiṟai Vide NIRALNIṞAI.

uyttuṇarmoḻi A defect in versification.

uyttuṇarvaṇi (Rhetoric) A figure of speech in which the result of an action is predicted through reasoning into the nature of its process; it is the one in which it is made out that the accomplishment of a deed is possible only through a given process.

uyttuṇaravaippu Vide UTTI.

uyar iṉpiyal nāṭakam High comedy. A form of comedy of manners (UYARKUṬIPPAKAṬI) marked by grace, wit and elegance; an urbane form whose appeal is primarily to the intellect.

uyarkuṭippakaṭi Comedy of manners. A satiric form of comedy, that usually takes the artificial and sophisticated habits and doings of (generally aristocratic or high) society as its general setting, and love (usually amorous intrigues) as its specific subject.

uyarcci veṟṟumai Vide IRUPORUḶ VEṞṞUMAI UYARCCI.

uyartaṉip paṭaippu Canon, works that are 'privileged', or given special status by culture. It also refers to the body of works attributed definitively to a particular author. Works whose authorship is disputed or uncertain are called apocryphal (ŪRPEYART TEṞIYĀP PAṈUVAI).

uyartiṇai Superior class of beings, humans or celestials or the inhabitants of the infernal regions. Cf. AḴṞIṆAI.

uyarmoḻikkāñci High encomium.

uyarmoḻikkiḷavi An AKAM concept: the hero and the heroine speaking of each other in lofty terms.

uyarvu iḻivup pukaḻcciyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison constituting a larger dimension being brought in to describe an object of lesser dimensions. e.g. The hill like elephant.

uyarvuciṟappummai The particle *um* expressing unquestionable superiority.

uyarvunaviṟciyaṇi Vide ATICAYAVAṆI.

uyarvuvamai Vide IYAIPIṈMAIYAṆI.

uyavaṟpeṇṭir Women who suffer under very trying austerities enjoined upon widowhood.

uyirkkuṟippēṟṟam Pathetic fallacy, the attribution of human characteristics or feelings to inanimate nature (e.g. cruel sea). Cf. TARKURIPPĒṞṞAVAṆI.

uyirppu A MEYPPĀṬU other than the principal eight: longing, sighing.

uyirmey Consonant-vowel, composed of a consonant and a vowel, in the written character of which the vowel animates

the consonant sound whose articulation always precedes in pronunciation.

uyirmōṉai Agreement of vowels only in the first positions.

uyirvarukkamālai A verse genre: poem comprising thirteen stanzas, each stanza beginning with a vowel each, and ḵ.

uyiraḷapeṭai Vide ALAPEṬAITTOṬAI.

uyiriyakkōṭpāṭu Organic theory. It is the concept of a literary work depending upon, unfolding from and evolving according to the subject matter of the work in the manner of a plant growing from a seed. This is in contrast with the mechanical form of a work which is shaped externally by rules and conventions.

uyiriyam Organicism. See UYIRIYAKKŌṬPĀṬU.

uyiretukai Agreement of the vowels only in the second positions, but not the consonants or the vowel-consonants, the miscellaneous auxiliary kind of ETUKAI.

uyireṉaviyattal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero meeting the heroine at the grove, finding the heroine as if she were his life-giver.

uyutta (yutta) ētu A figure of speech and a sub-class of ĒTUVAṆI: the action going in tune with the cause thereof.

urakapantam/urakapantaṉam Vide NĀKAPANTAM.

uravōṉ nāṭum ūrum kulaṉum marapum pukaḻum vāymaiyum kūṟal / uravōṉ nāṭum ūrum mutaliya kūṟal (Also TALAIMAKAṈ NĀṬUMŪRUM KULAMUM MARAPUM PUKAḺUM VĀYMAIYUM KŪṞI VARAIYEṈAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante impressing on the hero the greatness of his country, town, clan, heredity, fame and fortitude (with a view to exhorting him for an early marriage).

uriccīr Trisyllabic feet as employed in VEṆPĀ and VAÑCIPPĀ metres.

uriccol Vide COL.

uripporuṭṭalaivaṉ (Also KIḺAVITTALAIVAṈ) An AKAM concept: the hero relating to the love behaviour appropriate to the given URIPPORUḶ.

uripporuḷ An AKAM concept: love behaviour appropriate to each of the five TIṆAI (tracts of land), viz., PUṆARTAL (union of the hero and the heroine) - KUṞIÑCI; PIRITAL (separation) - PĀLAI; IRUTTAL (the heroine's endurance in separation) - MULLAI; ŪṬAL (love-quarrel) - MAṞUTAM; IRAṄKAL (the pining of the heroine) - NEYTAL.

uriyacai The two types of metrical syllables, viz., NĒRPU and NIRAIPU.

uriyaṭi A line of trisyllabic feet.

uriyaḷavaṭi A line of four trisyllabic feet.

urukkāṭci (Also PAṬIMAM) Image. A visual, physical representation of something or a mental picture of some visible thing or things. In art, image usually refers to an artistic representation conjured up by such a representation. In literature, it most often denotes descriptive terms or figurative language (AṆI) used to produce mental impressions in the mind of the reader.

urukkoḷkai Imagism. A school of poetry which believed that poetry should (1) regularly use everyday speech but avoid cliches; (2) create new rhythms; (3) address any subject matter the poet desired; (4) depict its subject through precise, clear images. Imagist poems are

typically written in free verse, and are short and concentrated.

uruṭṭu vaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the use of short syllables in quick succession as free rolling on.

uruttirac cuvaiyaṇi Vide IRATAVAṆI.

uruttira pañcamam A melody-type.

uruttirākka kaṇṭikā pantaṉam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the necklace of rudrākṣa beads with each bead containing a letter, starting at the top right, as under:

முத்திதரு கந்தனின்
சித்திரசு பந்தனைக்
கத்திமுக முந்தனைத்
துத்தியது தந்தனே

urupu Particle such as case-endings, etc.

urupu mayakkam Use of one case marker in place of another without the original sense having been lost.

uruvakatīvakam A figure of speech and a sub-class of TĪVAKAVAṆI in which a word in a verse functions as the standard of comparison in the metaphor in relation to several objects (tenor) in the verse.

uruvakam A figure of speech: the subject of comparison (tenor) being represented as identical with the standard of comparison (vehicle), metaphor. URUVAKAM is different from UVAMAI (simile) in that the latter uses the sign of comparison while the former does not. But like UVAMAI, it is also used as both a figure of thought or trope (words used in a way that effects a decided change or extension in their standard meaning) and a rhetorical figure (where the departure from the standard usage is not primarily in the meaning but in the order and rhetorical effect of the words). The varieties of URUVAKAM are: ANĒKĀṄKAVURUVAKAM, AVVIYAVURUVAKAM, AVANUTIYURUVAKAM, AVAYAVAVURUVAKAM, AVAYAVIYURUVAKAM, AVIRUTTAVURUVAKAM, IYAIPILURUVAKAM, IYAIPURUVAKAM, URUVAKAVURUVAKAM, UVAMAIYURUVAKAM, ĒKĀṄKAVURUVAKAM, ĒTUVURUVAKAM, ORUPORUḶURUVAKAM, CAMĀTĀṈAVURUVAKAM, CILĒṬAIYURUVAKAM, CIṞAPPURUVAKAM, TOKAIYURUVAKAM, TOKAIVIRIYURUVAKAM, PAṈPURUVAKAM, PALAPORUḶURUVAKAM, MUṞṞURUVAKAM, VIYAṈILAIYURUVAKAM, VIRIYURUVAKAM, VIRŪPAKAVURUVAKAM, VILAKKURUVAKAM and VĒṞṞUMAIYURUVAKAM.

uruvakavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the object metaphorized is remetaphorized. e.g. *kanniyin konkai malaiyākiya kaḷiru* [the breast 'hill' (of the woman) metaphorized as elephant. The metaphors in such instances constitute an unbroken chain].

uruva cāttiram Vide ARUPATTUNĀNKU KALAIKAḶ.

uruvamunnōkku Prefiguration.

uruvuvamam A figure of speech and a sub-class of UVAMAI: comparison based on colour as in *ponmēni* (gold-hued body).

uruvu veḷippaṭṭunirral A sub-situation under the AKAM theme PORUḶVAYIRPIRIVU: the hero on his way through the wilderness finding things of nature bearing likeness to the limbs of the heroine.

urai 1. Mode of explanation in commentary, being of five kinds, viz., AKALA URAI or VIRUTTIYURAI (elaborate commentary), KĀṆṬIKAI URAI (brief exposition of the salient points), POḶIPPURAI (paraphrase or summary), ARUMPATAVURAI (glossary), KARUTTURAI (explanation of the main sentiment or scope of the text) and KAṆṆALITTURAI or PATAVURAI (word by word interpretation). 2. Prose, being of four kinds, viz., PĀṬṬIṬAIVAITTAKURIPPU (brief explicatory note interspersed with verse), PĀVINRELUNTA KIḶAVI (non-verse), PORUḶMARAPILLĀP POYMOḶI (myths, fables, etc.), and PORUḶOṬUPUṆARNTANAKAIMOḶI (non-fictional writing marked by wit and humour).

uraikēṭṭu nayattal A sub-situation under the AKAPPURAM theme PERUNTIṆAI: the heart of the heroine growing cheerful as she hears the words of the hero.

uraiccūttiram Aphoristic rule composed by the commentator in the course of his commentary on a work in order to furnish additional information.

uraicceyyuḷ A literary genre: sayings, etc. in a non-metrical, prose-like composition.

uraittāmenral Vide UTTI.

uraittumenral Vide UTTI.

urainaṭai (Also VACANAM) Prose.

urainaṭaikkavitai (Also VACANAKAVIṬAI) Intentionally non-metrical verse, but flows like poetry in effect and essence.

uraippāṭṭu Rhetorical prose.

uraiperukaṭṭurai Rhetorical prose in an epic poem.

uraiyacai Word which has lost much of its original signification and is almost an expletive as *āṅku*.

uraiyacaikkiḷavi Word used in inviting attention as *kēḷ* (pay attention to).

uraiyaḷavai Vide ĀKAMAM.

uraiyanumānam Inference by analogy, of things that are not specifically mentioned in the *śāstras*, from those that are mentioned therein.

uraiyāciriyar Commentator of a text.

uraiyāṭal 1. Dialogue, the speech of characters in any kind of narrative, story or play. 2. A literary genre in which 'characters' discuss a subject at length.

uraiyirkōṭal Vide UTTI.

uraivaḷappatippu Variorum edition.

uraiviḷakkam Annotation.

ullēkam (Also PALAPAṬAPPUṆAIVAṆI) A figure of speech in which an object is described according to the different impressions produced by its appearance.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

ulakkaippāṭṭu (Also VAḶḶAIPPĀṬṬU) A literary genre: husking song in which the poet feigns a woman.

ulaka ilakkiyam World literature. It approximates to Goethe's *weltliteratur* which means that literature which is of all nations and peoples, and which, by a reciprocal exchange of ideas, mediates between nations and helps enrich the spirit of man. Cf. OPPIYAL ILAKKIYAM.

ulakanōṉpikaḷ Householders among Jains or Buddhists.

ulakappotumai Universality.

ulakamalaiyāmai Vide NŪLALAKU.

ulakamalaivamaiti Vide MALAIVU AMAITI.

ulakamalaivu Vide MALAIVU.

ulakavaḻakku naviṟciyaṇi A figure of speech in which the language of popular speech is used unchanged as the language of poetry.

ulakaviruttam Statement that is at variance with public opinion or accepted notion.

ulakāyatam A school totally outside CAIVAM: materialism.

ulakiyal mēmpaṭa viruntu vilakkal (Also TAṈIKAṆṬU URAITTAL and VIRUNTU VILAKKAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante forbidding the day-trysts by inviting the hero to stay in the place of the heroine and have him feast in tune with the custom of hospitality to strangers.

ulakiyal vaḻakku Usage in tune with the realistic modes of life. Cf. NĀṬAKA VAḺAKKU and PULANEṞI VAḺAKKU.

ulakiyaṟ kavitai Poetry of the phenomenon. Cf. NILAIPĒṞṞIYAṞKAVITAI.

ulakiyalpu uraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the beholders on the way describing to the foster-mother the order of life on the earth (justifying thereby the elopement of the hero and the heroine).

ulakiṉmēlvaiṭṭu uraittal (Also PĀṄKIKKU ULAKIṈMĒLVAITTU URAITTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero telling the confidante of the heroine that riding of the palmyra horse (when one's wish goes thwarted) is the way of the world.

ulakuraittu oḻittal (Also PĀṄKI ULAKIYAL URAITTAL, and VARAINTUKOḶ EṈṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante of the heroine telling the hero of the way of the world-going in for marriage and putting an end to secret pre-marital union.

ulā A literary genre in KALIVEṆPĀ metre which describes how women of the seven age groups are love - stricken at the sight of a hero in procession.

ulāmaṭal Poem in KALIVEṆPĀ metre in which a man who has beheld an unknown woman in a dream vows to possess her in reality or die by riding a palmyra stem.

ulāvaṇi Vide ILĀVAṆI.

ulōkāyatam Materialism.

ulōpam Vide AṞUPAKAI.

uvakai One of the eight principal MEYPPĀṬU-S: rejoicing.

uvakaikkaluḻcci A. sub-situation under the PUṞAM theme TUMPAITTIṆAI: a wife's tears of joy on seeing her husband wounded in battle.

uvantu alarcūṭṭi uḷmakiḻntu uraittal A sub-situation under the AKAM theme UṬAṈ-

PŌKKU: reposing in the shades of the grove, the hero decking the heroine with flowers and speaking in exultation.

uvanturaittal Vide IṞAIYŌṈ IṬATTU ETIRPPAṬUTAL.

uvamappōli Vide UḶḶUṞAI.

uvamam 1. An AKAM literary technique and a form of UḶḶUṞAI in which there is a one-to-one correspondence between the simile and the suggested content; between the tenor and the vehicle, in each element. A full parallelism is its distinctive feature. In the example given below, the conduct of the AKAM hero is set on a buffalo (*akanāṉūṟu* 46):

The red-eyed buffalo
Detesting its stay in the muddy place,
During the evening when the village sleeps
Breaks the strong rope
Removes the sharp thorny fence with horns,
Plunges into the watery field, the fish to flee,
twisting the water-creepers,
And eats the cool flower thronged by bees.

Buffalo—hero; breaking the rope—overcoming shame, destroying prestige; horn—his messenger; flower—courtesan; field—her residence; fish—her attendants; bees—other men already with the courtesan. The latent meaning goes in consonance with the intrinsic theme of the MARUTAM poems.

2. (Also UVAMAI and OPPAṆI) A figure of speech: simile, used as both a figure of thought or trope (words used in a way that effects a decided change or extension in their standard meaning) and rhetorical figure (where the departure from the standard usage is not primarily in the meaning but in the order and rhetorical effect of the words); the comparison arises on the bases of action, result, shape and colour in order to focus on greatness, gracefulness, love and prowess. Generally, the following four modes govern comparisons: (1) Whole for whole, e.g. The youthful elephant stands like a hill, (2) Part for part, e.g. The ruddy feet are like the red lotus flower, (3) Part for whole, e.g. The boy under the shade of an umbrella is just like a lotus flower concealed beneath the leaves in a tank, (4) Whole for part, e.g. The tiny eye of the pig is like the fire. Bharata's *nāṭyasāstra* has another set of criteria, viz., (1) One with one, e.g. Your face is like the moon, (2) Many with one, e.g. Stars shine like the moon, (3) One with many, e.g. The eye is like that of a hawk, a peacock and a vulture, (4) Many with many, e.g. Elephants are like clouds.

Simile is distinguished from metaphor (URUVAKAM) that associates two unlike things but without the use of the sign of comparison. It comprises several kinds as under: ATICAYAVUVAMAI, ANTĀTIYUVAMAI, AṈṈIYAVUVAMAI, ANIYAMAVUVAMAI, APŪTAVUVAMAI, AVAYAVAVUVAMAI, AVAYAVI-YUVAMAI, AṞPUTAVUVAMAI, IKAḺCCI-YUVAMAI, ITARAVITARAVUVAMAI, IYAMPUTAL-VĒṬKAIYUVAMAI, IḺIVU UYARVUP PUKAḺCCI-YUVAMAI, IṈCOLLUVAMAI, UṈMAIYUVAMAI, UYARVIḺIVUP PUKAḺCCIYUVAMAI, ĒKAVUVAMAI, ĒTUVUVA-MAI, AIYAVUVAMAI, OPPUMAIKKŪṬṬA-VUVAMAI, OPPUMAṞAIYUVAMAI, ORUPORUḶUVAMAI, ORUVAYIṞPŌLIYUVAMAI, ORUVAḺIYOPPIṈ ORUPORUḶ MOḶITALUVAMAI, KUṞAIVUVAMAI, KŪṬĀVUVAMAI, CANTĀṈAVUVAMAI, CAMAVUVAMAI, CAMUCCAYA-VUVAMAI, CILĒṬAIYUVAMAI, TALAITAṬUMĀṞṞA-VUVAMAI, TALAIPPEYAL MARAPIṈ CĀRNTUVARAL-UVAMAI, TAṞKUṆAVUVAMAI, TAṞKUṞIPPĒṞṞA-

VUVAMAI, TERITARU TĒṞṞAVUVAMAI, TOKAIYUVAMAI, TOḺIḺUVAMAI, NINTAIYUVAMAI, NIYAMAVUVAMAI, NIRALNIṞAIYUVAMAI, NIṞAIVUVAMAI, PAṆPUVAMAI, PAYAṈUVAMAI, PALAPORUḶUVAMAI, PALAVAYIṞPŌLIYUVAMAI, PUKAḺUVAMAI, POTUNIṄKUVAMAI, PORUḶUVAMAI, MAṞUPORUḶUVAMAI, MĀLAIYUVAMAI, MUṞṞUVAMAI, MŌKAVUVAMAI, VĀKKIYAPPORUḶUVAMAI, VIKĀRAVUVAMAI, VIRIYUVAMAI, VIRŌTAVUVAMAI, and VIḶAKKUVAMAI.

uvamavaḷavai Analogy, one of the six PIRAMĀṆAM.

uvamavāyiṟpaṭuttal An AKAM concept: the lovers in their intense passion for each other taking the comparable objects of nature to be verily the features of each other.

uvamavurupu Sign of comparison.

uvamāṉa tīvakam A figure of speech and a sub-class of TĪVAKAVAṆI in which a word in a verse functions as the standard of comparison in a simile in relation to several objects (tenor) in the verse.

uvamāṉam 1. Vide UPAMĀṆAM. 2. Vide PIRAMĀṆAM.

uvamēyam Vide UPAMĒYAM.

uvamai Vide UVAMAM.

uvamaittokai Elliptical compound in which the sign of comparison is covert. e.g. *pālnilā* - milk (like) moon.

uvamai poruḷpiṉvarunilaiyaṇi A figure of speech in which there is the repetition of the standard of comparison to bear on different subjects of comparison (tenor).

uvamaiyākupeyar A figure of speech in which the standard of comparison (vehicle) stands for the subject of comparison (tenor).

uvamaiyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which an object already metaphorized is being subjected to comparison (simile).

uvamaiviri Elliptical compound in which the comparison morph (marker) is explicit. e.g. *pāl pōṉṟa nilā* - milk like moon.

uvālampam / uvālampaṇam Vide UPĀLAMPAṆAM.

uḻattippāṭṭu A verse genre on cultivation.

uḻapulavañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: describing setting fire to an enemy's country.

uḻavar An AKAM concept: the inhabitants of the agricultural (MARUTAM) tract.

uḻavaṉveṉṟi A PUṞAM sub-situation: he who cultivates land and raises crops as the benefactor of the world.

uḻiñaittiṇai A PUṞAM thematic situation: 1. laying siege to a fort. 2. Defending a fort when it is being besieged.

uḻiñaimālai A verse genre: poem on the theme of storming a fort.

uḻiñaiyaravam A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: clamour of the siege.

uḻutuvittiṭutal A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the fortress of the enemy being ploughed with donkeys, and horsegram and *varaku* (a kind of millet) sown therein.

uḻai The fourth note of the gamut, one of ĒḺICAI.

uḻaiyar iyaṟpaḻittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the neighbours belittling the hero as he has gone seeking courtesans.

uḻaiyōr vāḻttu A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the neighbours blessing the hero and the heroine.

uḷmakiḻnturaittal 1. A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero rejoicing at the happiness of the heroine as he tells her that the confidante has full knowledge of their union. 2. A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero returning from his pursuit of wealth rejoicing at the prospect of union with the heroine.

uḷḷakaruttai vaḷḷalaṟital A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero getting to know the mind of the heroine through her actions.

uḷḷaṭakkam The structured idea or subject matter of a text.

uḷḷataṉapāvam Vide APĀVA ĒTU.

uḷḷatuvarttal A MEYPPĀṬU pertaining to the undistresed state (leading to marital life): the heroine being disgusted with what is found in the hero (deliberately keeping it unrecognized).

uḷḷatukūṟi varaivukaṭātal Vide UṆMAIKŪṞI VARAIVUKAṬĀTAL.

uḷḷaneṟi Vide PIRAMĀṆAM.

uḷḷappuṇarcci An AKAM concept: union of hearts of the hero and the heroine.

uḷḷiyal aṉukumuṟai Deconstruction. As a critical approach, it involves the close reading of texts in order to demonstrate that any given text has irreconcilably contradictory meanings rather than being a unified, logical whole. According to Jacques Derrida, its author, the text has intertwined yet opposite discourses, multiple and conflicting strands of narrative, threads of meaning that cross and contradict one another (*kaṭṭavilppu*).

uḷḷīṭu/uḷḷaḻuttam Inscape, instress. The unique inner quality or essence of an object, etc., as shown in a work of art.

uḷḷuṇarvu uruvakam Eidetic imagery. Images having unusual vividness and detail as if actually visible.

uḷḷuṟai/uḷḷuṟaiyuvamam (Also UVAMAPPŌLI) A literary technique in AKAM poetry dealing with the inner meaning of the expressions in the utterances of the AKAM characters. Equated with suggestion, its PUṞAM counterpart is KUṞIPPUPPORUḶ. It stands comparison with *dhvaṇi* in Sanskrit, and 'objective correlative' in English.

There are two principal classes of UVAMAM, viz., UḶḶŪṞAIYUVAMAM (the implied simile) and ĒṆAIYUVAMAM (the other simile). The former treats of the subject matter in such a way that the implied meaning is understood only through the parellel images, and in the latter the meaning is explicit. UḶḶUṞAI or UḶḶUṞAIYUVAMAM renders the subject matter aesthetically significant and appealing, and is an extremely subtle mode of poetic expression. An example from *Kuṟuntokai* (163):

O the ocean!
What ails you?
Your voice is heard even at midnight
Waves dashing against the white-flowered screw-pine
In the large grove of the lovely shore
Where the fish-eating cranes
Resemble the herd of white sheep of the pūḻiyar!

The nature imagery here serves as a parallel to the distressed state of the

heroine separated from the hero. The gossip of the old women about her love (cranes eating fish) pains her heart. She is restless and sleepless even during midnight like the ocean.

Insofar as it is an AKAM technique, it is subjected to certain restrictions such as all of KARUPPORUḶ except gods are its vehicle; the heroine and her confidante can bring in only the flora and fauna they know of, while the hero can use landscape features cutting across different regions, etc. Again, UḶḶUṞAI operates on a one-to-one parallel between the imagery and the suggested sense based on five factors of similitude, viz., *viṉai* (action), *payaṉ* (effect) *uṟuppu* (form), *uru* (colour) and *piṟappu* (origin).

UḶḶUṞAI expands into five, viz., UṬAṈUṞAI, UVAMAM, CUṬṬU, NAKAI, and CIṞAPPU. (For descriptions, see individual entries in their respective places). Cf. IṞAICCI.

uḷḷoṉṟiyam Mysticism. It is the belief that some kind of knowledge or special awareness can be acquired only through extrasensory, intuitive means. Mysticism has two components, speculative and pragmatic. The first asserts the existence of a divine essence or ultimate reality that lies beyond knowledge. The second asserts that this essence can and should be known.

uḷanekiḻvu Pathos. The quality in a work that makes the reader experience pity, sorrow or tenderness.

uḷappakuppāyviyal Psychoanalysis.

uḷappakuppāyviyal tiṟaṉāyvu Psychoanalytic criticism. A type of psychological criticism, but stands in stark contrast to it. While psychological criticism generally focuses on the mental processes of the author, analysing works with an eye to their authors' personalities, the psychoanalytic criticism tends to structure the analysis of literature from the standpoint of its relationship to authors' or readers' minds, within a relatively well-defined theoretical framework. It originated from Freud's therapeutic method of treating individual neuroses, and his insights into the nature of the unconscious mind.

uḷaviyal Psychology.

uḷaviyal nāval Psychological novel. The kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action.

uṟpatticamavātam (Also MĀVIRATAM) A sect peripheral to CAIVAM which, besides adhering wholly to PĀCUPATAM, enjoins upon the initiated rigorous observance of austerities, which will endow them with all the qualities Civaṉ has.

uṟpavamālai Vide ARIPIṞAPPU.

uṟṟatu uraittal (Also TALAIVAṈ UṞṞATU URAITTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero explaining the source of his distress and withering as his confidant enquires of them.

uṟavumoḻi Phatic communion, the language of socialization among the members of the community.

uraḻkalippā A variety of KALIPPĀ verse in which statement and response alternate.

uraḻcciyaṇi A figure of speech in which two parallel things or ideas are juxtaposed or contrasted.

uraḷntuvaraluvamai Vide ITARAVITARA UVAMAI.

uraḷumkiḷavi An AKAM concept: the hero comparing the heroine with others with a view to finding her superior to them.

uṟukaṇōmpal An AKAM concept: the confidante of the heroine going to relieve the distress of the lovers.

uṟucuvaiyaṇi A figure of speech in which a particular object is described as being superior in sweetness to a series of several sweet objects.

uṟutipporuḷ (Also PURUṢĀRTTAM) Aims of mankind, objects of human pursuit, four in number, viz., AṞAM (virtuous or righteous life), PORUḶ (material happiness), IṈPAM (pleasure commonly connubial), and VĪṬU (salvation).

uṟuppaḷiceyyuḷ A defective poem, insofar as it employs the KALI and VAÑCI metres to treat themes of PUṞANILAI VĀḶTTU, VĀYUṞAI VĀḶTTU, AVAIYAṬAKKIYAL and CEVIYAṞIVUṞŪU.

uṟupparai One of the sources of the MEYPPĀṬU, VEKUḶI (anger) - dismembering the limbs.

uṟuppiṉ akaval An elaborate treatment of a subject matter.

uṟuppu uruvakam Vide AVAYAVA URUVAKAM.

uṟuppukkuṟai vicēṭam Vide VICĒṬAVAṆI.

uṟuppunalaṉaḻital An AKAM concept: the loss of beauty of the limbs of the heroine in separation.

uṟupeyarkēṭṭal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine rejoicing on hearing the glory of the hero.

uṉṉanilai A PUṞAM sub-situation: invoking an *uṉṉam* tree for omens before a battle.

ūkkavaṇi (Also TAṞPUKAḶCCIYAṆI, TAṈMĒMPĀṬṬURAIYAṆI and NEṬUMOḶIYAṆI) A figure of speech in which a person praises himself.

ūkāñcitam (Also TAṞKUṞIPPĒṞṞAVAṆI and NŌKKAṆI) A figure of speech: an imaginary cause or effect, or a thematic signification being attributed to a natural happening; the qualities and functions of an object being ascribed to another object entirely different in nature, being of two kinds, viz., IYAṄKUTIṆAIT TAṞKUṞIPPĒṞṞAM or PEYARPORUḶ TAṞKUṞIPPĒṞṞAM (relating to animate things), and NILAITTIṆAIT TAṞKUṞIPPĒṞṞAM or PEYARĀTAPORUḶ TAṞKUṞIPPĒṞṞAM (relating to inanimate things).

ūcal 1. (Also ŪCAṞPĀṬṬU, POṈṈŪCAL and MAṆIYŪCAL) Swing song, a poem in praise of a deity or any great personage consisting of verses in AKAVALVIRUTTAM or KALITTĀḶICAI metre purporting to be sung when moving a swing on which is seated the idol or the person. 2. Vide KALAMPAKAM.

ūcalvari Song to accompany swinging.

ūcaṟparuvam Vide PIḶḶAIKKAVI.

ūñcaṟpāṭṭu Vide ŪCAL 1.

ūṭakam Medium.

ūṭal (Also PULAVI) Vide URIPPORUḶ.

ūṭal taṇivittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante pacifying the heroine as the hero returning from the prostitutes comes in the company of guests.

ūṭalnīṭa vāṭiyuraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero's utterance in sorrow as the love-quarrel of the heroine remains protracted.

ūṭalmālai A verse genre: poem on the union between the hero and the heroine.

ūṭaluvakai An AKAM concept: pleasures of union as the love-quarrel is resolved.

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ūtaluḷ nekiḻtal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine's heart going feeble during her sulkiness with the hero.

ūtiyam etutturaittu ūtaltīrttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante ending the sulking of the heroine by referring to the universal benefaction of the hero.

ūmaikkūttu / ūmaināṭakam Pantomime. Acting out thoughts and emotions through body movements, facial expressions, gestures and posture. Costumes may also play a role.

ūmaiyeḻuttu Consonant being mute.

ūrkkolai A sub-situation under the PUṞAM theme VEṬCITTIṆAI: slaughter of herdsmen by the enemy before capturing the cows.

ūrcceru A sub-situation under the PUṞAM theme NOCCITTIṆAI: the soldiers fighting the enemy keeping the jungle (as an arm of defence) and the moat without being destroyed.

ūrcceruvīḻnta pācimaṟaṉ (Also MAṞAṈUṬAIP-PĀCI) A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme describing the desire of an invading army to carry the battle into the city of the enemy, after inflicting a crushing defeat on him at the moat of his fortress.

ūrttacaivam A CAIVAM sect which emphasizes that Civaṉ is above all *tattuvās*.

ūrtuñcāmai A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the people of the town not having gone to sleep as reason for the heroine not being able to meet the hero at the trysting place by night.

ūrnēricai A verse genre: poem incorporating the name of the hero's town, containing 50, 70 or 90 NĒRICAIVEṆPĀ verses written in eulogy of the town or place of residence of the hero.

ūrpeyar teṟiyāp paṉuval A work whose authorship is disputed or uncertain, an apocryphal work. Cf. UYARTAṈIP PAṬAIPPU.

ūrvalappāṭṭu Processional song.

ūrviruttam A verse genre: eulogistic poem describing the town of the hero in ten VIRUTTAM verses.

ūrviṉātal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the hero, intending to entreat the confidante of the heroine for meeting the heroine, asking her about the identity of her town.

ūrveṇpā A verse genre: eulogistic poem describing the town of the hero in ten VEṆPĀ verses.

ūraṉ (Also MAKIḺNAṈ) An AKAM concept: a chief of the agricultural (MARUTAM) tract.

ūriṉkaṇ tōṉṟiya kāmappakuti A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: speaking of the place of union of loving men and women.

ūriṉṉicai A verse genre: eulogistic poem describing the town of the hero in 50, 70 or 90 IṈṈICAIVEṆPĀ verses.

ūreṟi paṟai Drum used to be beaten by people of the desert tract in their plundering expeditions.

ūroṭu tōṟṟam A literary genre: features of physical appearance of a town.

ūḻ 1. That which is pristine 2. KARMĀ 3. Fruit of KARMA, fruit of deeds committed in former birth or births. 4. Established usage. 5. A destined order.

ūḻmuraṉ Vide MURAṈ 2.

ūlvinaivātam Fatalism. A thematic concern in certain literary works, in which God or destiny or the universal process is represented as though deliberately manipulating events in the life of a helpless protagonist, who submits to all that happens as inevitable.

ūlanitaivaral A MEYPPĀṬU pertaining to the second phase of pre-marital love: (the heroine) putting the ornaments to order.

ūlitti (Also VAṬAVĀMUKĀKKIṈI) Submarine fire, the deluge, mythologically associated with a mare dwelling in the sea and breathing fire, by which, at the end of every quadruple age, the fire is consumed.

eccam Vide AKAPPĀṬṬURUPPU.

eccarikkai A verse genre: song sung before an idol in procession, or a king on his way to the court heralding his arrival, the verses ending with the word *eccarikkai.*

eñciyacollin eytakkūṟal Vide UTTI.

eṭṭāraiccakkaram Vide CAKKARAM.

eṭṭippū Golden flower given by a king to the distinguished member of the Vaiṣiya community on whom the title of *eṭṭi* has been conferred, to be worn as badge of the title.

eṭṭeṭṭantāti A verse genre: composition in which there are sixty-four stanzas in eight metrical patterns with eight in each metre.

eṭṭuttokai The eight anthologies of the CAṄKAM period, viz., *naṟṟiṇai, kuṟuntokai, aiṅkuṟunūṟu, patiṟṟuppattu, paripāṭal, kalittokai, akanāṉūṟu* and *puṟanāṉūṟu.*

eṭṭuvakai nutaliya avaiyakam A sub-situation under the PUṞAM theme VĀKAIT-TIṆAI: having eight virtues for being a member of the learned assembly: noble family, learning, good manners, truth, purity, impartiality, not envying and not desiring.

eṭuttamoḻiyiṉ eytavaittal Vide UTTI.

eṭuttalaḷavaiyākupeyar Vide ALAVAI-YĀKUPEYAR.

eṭuttalōcai (Also TĀRAM 2) Highest musical pitch.

eṭuttukkāṭṭal Vide UTTI.

eṭuttukkāṭṭu Vide UTĀRAṆAM 2.

eṭuttukkāṭṭuvamaiyaṇi (Also TIṬṬĀNTAVAṆI) A figure of speech and a sub-class of UVAMAI, containing a statement in a sentence with an illustration forming another sentence, the two sentences standing contiguously without the sign of comparison between them. e.g. Alpha is of all the letters' first and source of birth God primeval is alone the of birth source of all this earth (*kuṟaḷ* l). Cf. ETIR-PORUḶUVAMAIYAṆI.

eṭuttukkōḷvari Theatrical action of swooning in extreme anguish in order to be lifted up.

eṭutturaimalaivu A defect in poetry.

eṉ Vide ACAIYAṬI.

eṇkūṟṟirukkai A verse genre: verse in the composition of which the numerals 1 - 8 occur first in the ascending order and then in the descending order, a kind of pictorial verse.

eṇcīrkkaḻineṭilaṭi Eight-footed extra long line peculiar to ĀCIRIYAVIRUTTAM.

eṇcīraṭi A line of verse consisting of eight metrical feet.

eṇcīreṇpatu A verse genre: poem of eighty stanzas composed in the eight-footed AKAVALVIRUTTAM metre.

eṇceyyuḷ A verse genre: composition on the person of the hero and his land in a given

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a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

number of stanzas, the composition being named after that number.

ennamtelital A phase of the sub-situation KURAIYURAVUNARTAL under the AKAM theme PĀNKIMATIYUTANPĀTU: the confidante having understood the real intention of the hero as he talks to her before entreating her for help to meet the heroine.

ennalaṅkāram Use of terms of numbers in succession in poetry.

ennalaḷavaiyākupeyar Vide AḶAVAIYĀKUPEYAR.

ennitaiccol Particle which has the force of addition or of enumeration.

ennuvannam One of the specific sound features of a verse (VANNAM): rhythm effected by additive features.

enneluttumālai A verse genre: composition in which one stanza has numbers in the ascending order and then in the descending order, and the next has letters in their alphabetical order.

enpērāyam The eight groups of attendants necessary for a monarch, viz., KARANATTIYALAVAR (account officers), KARUMAVITIKAḶ (heads of the various departments of administration), KANAKACCURRAM (men in charge of the treasury), KAṬAIKKĀPPĀḶAR (door-keepers), NAKARAMĀNTAR (chief citizens), PAṬAITTALAIVAR (chiefs of the troops), YĀNAIVIRAR (warriors riding elephants) and IVULIMARAVAR (mounted warriors).

etārttavātam (Also YATĀRTTAVĀTAM) Realism. It emphasizes an objective presentation of details and events rather than a subjective concentration on personal feelings, perceptions and imaginings of various characters. Realists also reject the idealized presentations, imaginative and exotic settings and improbable plot twists characteristic of the romance. They rely largely on local colour, attempting to portray faithfully the customs, speech, dress and living and working conditions of their chosen locale of their own time.

etirkōḷkūri varaivukaṭātal (Also VARAIVETIR UNARTTAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante urging the hero for marriage with the heroine informing him that he would be received by the kin of the heroine if he came with the marriage proposal.

etirttiruppam Peripeteia, reversal.

etirniralnirai Vide NIRALNIRAI.

etirnilaittalaivan Antagonist.

etirnilaiyani Vide ITARAVITARAVUVAMAI.

etirnūl Refutatory work, work containing fresh material and defending its own doctrines against those of others, a class of VALINŪL.

etirpputinam Antinovel. A type of contemporary fiction that attempts to present the reader with unfiltered experience, depicting reality without recourse to a moral frame, and violating established conventions.

etirpārppunilai Suspense.

etirpeytuparital A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine feeling remorseful having the objects associated with the hero in imagination.

etirporuḷunarttal Vide UTTI.

etirporuḷuvamaiyani (Also MARUPORUḶ-UVAMAI). A figure of speech and a sub-class of UVAMAM: the subject of comparison being followed by the standard of comparison as two parallel statements, with the sign of comparison linking the two. Cf. EṬUTTUKKĀṬṬUVAMAIYAṆI.

etirmaraiyaṇi A figure of speech in which an idea is refuted through reasoning, another idea is substituted in its place, or the refutation is brought home through terms of affirmation. Cf. OLIPAṆI.

etirmarai ārral Negative capability. A Keatasian term that designates the capacity to be "in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason". This insight later grew into aesthetic distance (MURUKIYAL AYANMAI).

etirmoḻikoṭuttal A phase of the sub-situation IRUVARUMULVAḶI AVANVARA UṆARTAL under the AKAM theme PĀṄKI MATIYUṬANPĀṬU: as the hero asks the heroine and her confidante if they saw some game pass their way, the former two answering in the negative.

etirviṉaivilakku A figure of speech and a sub-class of TAṬAIMOḶIYAṆI in which a statement is heightened in effect by the suggestion of an apparent contradiction as may be happening in future.

etiratupōrral Vide UTTI.

etukai/etukaittoṭai A kind of rhyming where the second letters, vowels or consonants of the lines of a verse or of some feet of the same line, agree (assonance), being of eight kinds, viz., AṬIYETUKAI (assonance of second letters (EḶUTTU) of the first foot of each line in a stanza), IṆAIYETUKAI (assonance of the second letters of the first and the second feet), POḶIPPETUKAI (assonance of the second letters in the first and the third feet), ORŪVETUKAI (assonance of the second letters in the first and the fourth feet), KŪḶAIYETUKAI (assonance of the second letters in the first, second and third feet), MĒṞKĀTUVĀYETUKAI (assonance of the second letters in the first, third and fourth feet), KĪḶKKATUVĀYETUKAI (asso-nance of the second letters in the first, second and fourth feet), MURRETUKAI or ORUMURRIRAṬṬAI (assonance of the second letters of all the feet of a line). For the miscellaneous auxiliary kinds of ETUKAITTOṬAI, vide individual entries in their respective places.

etukaippōli Eye rhyme.

etukaimuraṉ Antithesis in form or function along with the agreement of the second letters, a miscellaneous auxiliary kind of ETUKAITTOṬAI.

etukaiyiyaipu Agreement of the second letters as well as the final forms, a miscellaneous auxiliary kind of ETUKAITTOṬAI.

emmeyyāyiṉum oppumaikōṭal A MEYPPĀṬU pertaining to PEṘUNTIṆAI (abnormal love): the heroine seeking comparison of any object with the hero's.

eytaleṭutturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the matrons extolling the joyous union of the hero and the heroine after his return from the courtesans, and after the love-quarrel between them is resolved.

eyilkāttal A concept under the PURAM theme NOCCITTIṆAI: defence of a fortress by its owner.

eyiltaṉaiyaḻittal (Also MATIṈMICAIKKAVARNTA MĒLŌRPAKKAM) A sub-situation under the PURAM theme NOCCITTIṆAI: the destruction of the enemy's fortification.

eyilmurrutal A concept under the PURAM theme UḶIÑAITTIṆAI: attack of a fortress by the enemy.

eyirpāci A sub-situation under the PURAM theme UḶIÑAITTIṆAI: the warriors climbing the ladder positioned over the fortress of

the enemy overcoming the stiff resistance.

eyiṟpōr A sub-situation under the PUṞAM theme NOCCITTIṆAI: speaking of the battle of the warriors at the fortification.

eyiṉar An AKAM concept: the inhabitants of the wasteland (PĀLAI) tract.

eriparanteṭuttal A sub-situation under the PUṞAM theme VAÑCITTIṆAI: setting fire to the enemy's country extensively.

eruttaṭi (Also ERUTTU) Penultimate line of a verse.

eruttam (Also TARAVU) Introductory part of a KALIPPĀ or PARIPĀṬAL. Cf. ERUTTAṬI.

eruttu Vide ERUTTAṬI.

erumaimaṟam A sub-situation under the PUṞAM theme TUMPAITTIṆAI: the hero taking an unyielding stand like a buffalo against very heavy odds in the battlefield.

evviṭattevviyaṟṟeṉṟal Vide IYALIṬAM KĒṬṬAL.

eḻāl 1. Musical notes of the YĀḺ. 2. YĀḺ. 3. Vocal sound.

eḻukūṟṟirukkai A verse genre: verse in the composition of which the numerals 1 - 7 occur first in the ascending order and then in the descending order, a kind of pictorial verse.

eḻucīr kaḻineṭilaṭi / eḻucīraṭi Seven-footed extra long line.

eḻuttantāti Concatenation in which the letter at the end of a line of verse begins the next line.

eḻuttaḻivaṉi Vide AKKARACCUTAKAM.

eḻuttāṉantam Vide ĀṈANTAKKUṞṞAM.

eḻuttu Vide CEYYUḶUṞUPPU.

eḻuttukkuṟṟam Fault in versification due to the use of inauspicious letters.

eḻuttuccutakam Vide AKKARACCUTAKAM.

eḻuttuccurukkam 1. Vide AKKARACCUTAKAM. 2. Contraction of words or phrases by the use of hyphen or dots in place of omitted letters in the middle: e.g. *e-ṟu* = *eṉṟavāṟu*.

eḻuttupporuttam Vide CEYYUṬPORUTTAM.

eḻuttumāṟuniralniṟai Vide NIRALNIṞAI.

eḻuttuvaruttaṉam Vide AKKARAVARUTTAṈAM.

eḻuttuvaḻu Phonological error.

eḻupāyeḻupatu A verse genre: composition in which there are seventy stanzas, with ten stanzas each on the given seven religious faiths, composed in seven metrical patterns with one pattern each on a given religious order.

eḻuvakaipparuvam (Also MAKAḶIRPPARUVAM) The seven well-defined stages of a woman's life, viz., PĒTAI (5-7 years), PETUMPAI (8 - 11), MAṄKAI (12 - 13), MAṬANTAI (14 - 19), ARIVAI (20 - 25), TERIVAI (26 - 31) and PĒRIḶAMPEṈ (32 - 40).

eḷḷal One of the sources of the MEYPPĀṬU NAKAI (laughter): ridicule.

eḷittal A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante of the heroine speaking of the humility and accessibility of the hero.

eḷitiṉmuṭivaṉi (Also CAMĀYITAVAṆI and TUṆAIPPĒRAṆI) A figure of speech in which the effect of an action initiated earlier by one is stated to be realized through some other action.

eṟpāṭu Vide MUTAṞPORUḶ.

eṟivaḷaivēṟṟumaikku ētuviṉātal (Also CEVILI EṞIVAḶAIVĒṞṞUMAIKKU ĒTUVIṈATAL and CEVILI TALAIMAKAḶ VĒṞṞUMAIKAṆṬU PĀṄKIYAI VIṈĀTAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the foster-mother

enquiring the confidante about the changes noticeable in the features of the heroine, her behaviour, etc.

eṟuppiṭaiccantacceyyuḷ / eṟuppiṭaicceyyuḷ Vide ALAVAḶIPPAYYUṬCANTAM.

eṉpiḻaippu aṉṟeṉṟu iṟaivi nōtal A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the heroine being pained saying that it is not her fault to have been misled by a sign casually happening, and to have returned home without meeting the hero.

eṉporuḷpirivuṇarttu ēntiḻaikku eṉṟal (Also VARAIPORUḶ PIRIVAI URAI EṈAKKŪṞAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞPIRITAL: the hero requesting the confidante to inform the heroine of his departure to earn money for their wedding.

eṉṟumapāvam / eṉṟumiṉmai Negation of an impossible thing as in 'the hare has no horns'.

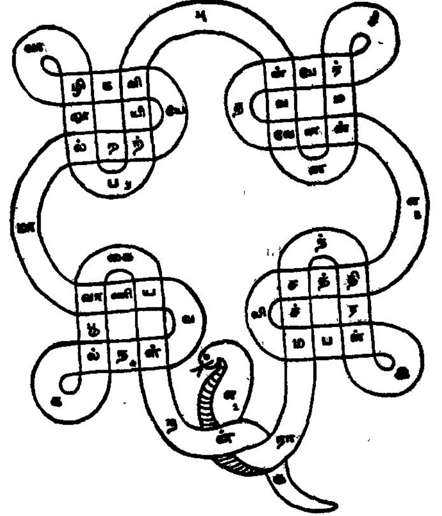
eṉṉavakaiyiṉum maṉaṅkōḷiṉmai Vide NŪṞKUṞṞAM.

eṉṉaimaṟaittapiṉ eḷiteṉa nakutal (Also PAṄKI EṈṈAIMAṞAITTAPIṈ EḶITEṈA NAKUTAL) A sub-situation under the AKAM theme PAṄKIYIṞKŪṬṬAM: (the hero speaking of communi-cating his love to the heroine) the confidante replying in a vein of ridicule that it would be easy in her absence.

eṉṉaimaṟaippatu eṉṉeṉattaḷāl (Also PAṄKI EṈṈAIMAṞAIPPATU EṈṈEṈATTAḶĀL) A sub-situation under the AKAM theme PAṄKIYIṞ KŪṬṬAM: (the heroine denying that she had fallen for the hero), the confidante, embracing the heroine with a smile, expressing surprise at her concealing her love to one of intimacy like her.

ēkatēcavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the comparison is partially expressed.

ēka nākapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a single snake having several coils, as under:



எனராமச் சந்திரன் இன்ப மலிசத்தி
என்னவே தன்பேர் சீர்ம ன்னவே -வன்புவியிற்
பல்லூழி வாழிகவி யேற்றல்மா வாணியவள்
நல்கல்பூ வாகையருள் நன்கு.

ēkapāta nūṟṟantāti A verse genre: poem of a hundred stanzas, with each stanza of four lines being apparently alike but really made up of different sets of words and conveying different meanings, the stanzas being composed in the ANTĀTI verse linkage.

ēkapātam A variety of CITTIRAKKAVI: stanza of four lines apparently alike but really made up of different sets of words and so conveying different meanings.

ēkapāta mālaimāṟṟu A variety of CITTIRAKKAVI: stanza formed by reading through the last line of a MĀLAIMĀṞṞU verse four times, each line of which is capable of being interpreted differently. e.g.

மருவ வரும
மருவ வரும
மருவ வரும
மருவ வரும.

ēkavuvamai A figure of speech and a sub-class of UVAMAI: simile in which the subject of comparison and the standard of comparison have identical features of comparability such as animate-inanimate distinction, gender, action, etc.

ēkāṅka uruvakam A figure of speech: metaphor in which only one of the limbs of an object/person is metaphorized. Cf. ANĒKĀṄKA URUVAKAM.

ēkātacamālai A verse genre: poem describing a person from head to thigh, comprising eleven stanzas in AKAVAL VIRUTTAM metre.

ēkāvaḷiyaṇi (Also OṞṞAIMAṆIMĀLAI) A figure of speech in which a thing is brought in as the subject of treatment which is followed by another thing which functions as the attribute of the former, and the subject of yet another thing which follows it as its attribute.

ēkāṉmavātam A school extrinsic to CAIVAM: monistic doctrine according to which there is only one reality, viz., the Soul.

ēcal A folk verse genre: poem in which each of the two parties extols himself and deprecates the other.

ēṇinilai A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: warriors of great valour positioning the ladder over the impregnable fortress of the enemy.

ēṇimayakkam/ēṇimicaimayakkam A sub-situation under the PUṞAM theme UḶIÑAIT-TIṆAI: fighting of the opposing parties climbing ladders placed against the opposite sides of the wall of a fort.

ēttal A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante of the heroine speaking of the wealth, valour and other noble qualities of the hero.

ētamkūṟi iravuvaravu vilakkal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante forbidding the hero to come for nocturnal trysts by pointing out the hazards on the way.

ētamkūṟi maṟuttal A sub-situation under the AKAM theme PAṄKIYIṞKŪṬṬAM: the heroine disagreeing for trysts by night pointing out the perils of the way of the hero.

ētamāytal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine examining the obstacles to her union with the hero.

ētiṭu talaippāṭu A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante of the heroine speaking of the reasons for the union of the heroine with the hero.

ētu Vide AṈUMĀṈAVUṞUPPU.

ētunikaḻcci The coming of events as the concomitant fruits of previous deeds.

ētuppōli Vide ĒTUVĀPĀCAM.

ētuppōlivakai Vide UPAYACITTAM.

ētuvaṇi A figure of speech based on cause and effect, being of two classes, viz., KĀRAKAVĒTU (assigning extraordinary causes in accounting for an event) and ÑĀPAKAVĒTU (means of knowledge as the

organs of perception). KĀRAKAVĒTU arising on the bases of the doer, the deed, instrument, time and place, expands into KARUTTĀK KĀRAKAVĒTU (the doer contributing to the extraordinary cause. e.g. The rain pours to make the world happy), KARUMA KĀRAKAVĒTU (the deed contributing to the extraordinary cause. e.g. The penance of the goddess of victory and wealth resulting in their embracing the king), KARUVIK KĀRAKAVĒTU (the instrument of action contributing to the extraordinary cause. e.g. The elephant's tusks existing to provide light to the world), KĀLAK KĀRAKAVĒTU (the time contributing to the *extraordinary cause) and* IṬAK KĀRAKAVĒTU (the place of action contributing to the extraordinary cause).

ētuvāpācam (Also ACITTAM *and* ĒTUPPŌLI) Fallacy of reason, being of three kinds, viz., ACITTAM (fallacy of reason being unsustainable), AṈAIKĀNTIKAM (fallacy of reason invariably associated with probability) and VIRUTTAM (fallacy of reason leading to a contrary effect).

ētuvitirēkam A figure of speech and a sub-class of VĒṞṞUMAIYAṆI, falling into two kinds, viz., KĀRAKAVĒTU VITIRĒKAM (differentiating two things in terms of made-up reasons) and ÑĀPAKAVĒTU VITIRĒKAM (differentiating two things in terms of natural reasons).

ētuvilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which an action is sought to be refuted by attributing an apparent cause. e.g. It cannot be called liberality on the part of the king. For, he does not gift things by his hands. The supplicants are allowed to take things themselves.

ētuviṉmuṭittal Vide UTTI.

ētuvuruvakam A figure of speech and a sub-class of URUVAKAM: *metaphorization of an* object stating the basis or source of comparison thereof.

ētuvuvamai (Also KĀRAṆAVUVAMAI) A figure of speech and a sub-class of UVAMAI: simile, comparing an object with another stating the reason thereof.

ēntalvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm produced by repeating the same word many times.

ēnticai Raised rhythm.

ēnticaicceppal A rhythm generally found in VEṆPĀ verse and produced by NĒRICAI following any KĀYCCĪR.

ēnticaittuḷḷal A rhythm generally found in KALIPPĀ verse and produced by NIRAIYACAI following any KĀYCCĪR.

ēnticaittūṅkal A rhythm found in VAÑCI verse and produced by NIRAIYACAI following any KAṈICCĪR.

ēnticaimellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the swan's gait, the soft low sound of a drum, and the walking on sand) effected by the dominance of medial consonants.

ēnticaimellicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of a drum, and

the walking on sand) effected by the dominance of short vowels.

ēnticaimellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of long vowels.

ēnticaimellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

ēnticaimellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of plosive consonants.

ēnticaiyakaval A rhythm formed through the even combination of disyllabic simple ending feet.

ēnticaiyakaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

ēnticaiyakaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

ēnticaiyakaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

ēnticaiyakaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

ēnticaiyakaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

ēnticaiyoḻukal iṭaivaṇṇam One of the specific sound features of a verse

(VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial sounds.

ēnticaiyoḻukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

ēnticaiyoḻukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

ēnticaiyoḻukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal sounds.

ēnticaiyoḻukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

ēnticaivaṇṇam One of the specific sound features in verse (VAṆṆAM): raised rhythm, being of twenty sub-classes. (For description of each sub-class, see headwords beginning *ēnticai*)

ēnticaivallicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of a rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of medial consonants.

ēnticaivallicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of short vowels.

ēnticaivallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of long vowels.

ēnticaivallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the

gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of nasal sounds.

ēnticaivallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of plosive consonants.

ēmam The overwhelming passion of sex. Also see IṬUMPAINŌY.

ēmaverumai (Also PAṬAIYAṞUTTUP PĀḶIKOLLUM ĒMAM) A sub-situation under the PUṞAM theme TUMPAITTIṆAI: the accomplishment of victory in the war as the spear flung pierces the forehead of the elephant.

ērkkaḷavuruvakam A PUṞAM sub-situation: metaphorizing the battlefield as a threshing floor, describing the warrior-king as ploughing the field.

ērmaṅkalam Ancient song of benediction sung at the commencement of ploughing.

ērōrkaḷavaḻi A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the warriors on chariots having got success on the battlefield, beside the success of the ploughmen on the cornfield.

ēlappāṭṭu (Also ŌṬAPPĀṬṬU, KAPPAṞPĀṬṬU and VAÑCIPPĀṬṬU) Boatman's song in which the words *ēlō, ēlēlō, ailacā* occur repeatedly.

ēḻakanilai 1. A PUṞAM sub-situation: praising the unceasing perseverence of the warrior even if he rides a goat. 2. A PUṞAM sub-situation: the warrior being in the defence of the country unconcerned about his blooming youth.

ēḻicai The seven notes of the diatonic scale, VIZ., KURAL, TUTTAM, KAIKKIḶAI, UḺAI, IḶI, VIḶARI and TĀRAM (the modern day equivalents of which are collectively known as *sapta svaram*).

ēṟpuḻikkōṭal A literary device: application of the rules and definitions to cases where they might suitably apply, allowing of exceptions.

ēṟṟappāṭṭu A folk verse genre: song sung while running a well sweep or one set to the rhythm of a running well sweep.

ēṟāṇmullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: eulogizing the martial valour of a warrior-family.

ēṟiyamaṭaṟṟiram Vide PERUNTIṆAI.

ēṟukōṭpaṟai Drum used in ĒṞUKŌḶ tournaments (bull-fight) in forest-pasture (MULLAI) tracts.

ēṟukōḷ (Also ĒṞUTAḺUVUTAL and VIṬAITAḺUVAL) An AKAM concept and a sub-situation of AKAPPUṞAPPERUNTIṆAI: the hero taming the bull to win the hand of the heroine. Also see PERUNTIṆAI.

ēṟukōḷkūṟi varaivukaṭāṭal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante urging the hero for marriage with the heroine telling him of the impending contest (in which a braver man would capture the bull and stake his claim for the hand of the woman he loves).

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

ēṟukōḷveṉṟi A PUṞAM sub-situation: saying that the wild bull sent by the relatives of the heroine is tamed by none but the hero.

ēṟutaḻuvutal Vide ĒṞUKŌḶ.

ēṟuvaravu kaṇṭu iraṅkiyuraittal A sub-situation under the AKAM theme PORUḶ-VAYIṞPIRIVU: the hero being distressed at the sight of bulls and cows returning in the evening (which remind him of the plight of the heroine in separation).

ēṉāti An ancient title conferred by a king on his minister.

ēṉaiyuvamam Explicit comparison, distinct from UḶḶURAIYUVAMAM.

aikkiyavāta caivam A peripheral CAIVAM sect which denies ĀṆAVAM to the souls and declares that the souls attain their original pure state when they have gone through the cycle of births and got themselves rid of all *karma*, one of AKAPPUṞACAMAYAM (a sect peripheral to CAIVAM).

aiku Haiku, a Japanese verse form consisting of three unrhymed lines that together contain a total of seventeen syllables. The three lines typically consist of five, seven and five syllables in turn. Haiku poetry represents the religious and poetic experience of the Eastern world, as well as its way of living. It embodies the Zen point of view, which is the state of mind in which we are not seperated from other things, and are indeed identical with them, and yet retain our own individuality and personal pecularities. Avoiding lyricism and mind-colouring, Haiku tends towards simplicity, non-intellectuality and non-morality, with humour, pun, brevity and onomatopoeia as the chief devices.

aiṅkūntal (Also AIMPĀL) Women's hair being dressed in five modes.

aiñciṟukāppiyam The five minor epics, viz., *nīlakēci, cūḷāmaṇi, utayaṇa kumāra kāviyam, nākakumārakāviyam* and *yacōtara kāviyam*.

aiñcīrati Pentameter. Also see AṬI.

aitikam Vide PIRAMĀṈAM.

aitikavaḷavai / aitikappiramāṇam Evidence or authority from tradition.

aintavattai (Also PAÑCĀVATTAI) The five conditions or states of the embodied soul, viz., *cākkiram* (waking state in which the soul is in the forehead with all its faculties active), *coppaṇam* (dream state in which the soul is in the neck, the mind is working, and the sense organs are at rest), *cuḻutti* (the state of sound sleep in which the mind and the sense organs are at rest), TURIYAM (the soul in the navel with the *pirāṇam*, and is cognizant of itself alone), and *turiyātītam* (the transcendant state of the soul in which it is in the *mūlātāram* and is cognizant of *aviccai* alone).

aintiṇai Vide AKAṈAINTIṆAI.

aintiṇaicceyyuḷ A verse genre: poem treating of the AINTIṆAI.

aintilakkaṇam (Also PAÑCALAṬCAṆAM) The five sections of Tamiḻ grammar, viz., EḺUTTU (letters or phonemes), COL (words or morphemes), PORUḶ (subject matter), YĀPPU (prosody) and AṆI (rhetoric).

ainteḻuttu The five-lettered mantra NAMACIVĀYA sacred to Civaṉ.

aintoḻil Five functions of God, viz., creation, protection, destruction, concealing and blessing.

aimpaṭaittāli A gold pendant worn by children in a necklace, bearing in relief the five weapons of Tirumāl (discus, bow, sword, conch and club) as an amulet.

aimpaṭaiviruttam A verse genre: poem celebrating the five weapons (of Tirumāl) viz., discus, bow, sword, conch and club, in AKAVALVIRUTTAM metre.

aimpāl Vide AIṄKŪNTAL.

aimpulam The sensations of the five sensory organs, viz., taste, sight, touch, audibility and smell.

aimperuṅkāppiyam The five great epics, viz., *cilappatikāram, maṇimēkalai, cīvakacintāmaṇi, vaḷaiyāpati* and *kuṇṭalakēci.*

aimperuṅkuḻu The five chief officers of a king, viz., *amaiccar* (minister), purōkitar (priest), *cēṉātipatiyar* (chief of the army), *tūtar* (ambassador) and *cāraṇar* (spy).

aimpoṟi The five organs of sense, viz., body, mouth, eye, ear, and nose.

aiyakkāṭci Vide PIRAMĀṆA ĀPĀCAM.

aiyakkiḷavi An AKAM concept: the hero doubting whether the heroine is a human or a celestial being.

aiyaṅkaḷaiyum karuvi An AKAM concept: certain things such as the winking of the eyes, beetle thronging the wreath, etc., by which the hero comes to realize that the heroine is not a celestial.

aiyantīrakkūṟal A sub-situation under the AKAM theme VARAIPORUḶPIRITAL: as the heroine is apprehensive of any blame befalling the hero on account of her revealing their love, the confidante dispelling her doubts and assuring her of resolution.

aiyanilaiyuvamai Vide ITARAVITARAVUVAMAI.

aiyam 1. A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero in his first meeting with the heroine doubting whether she is a celestial or a human being. 2. A MEYPPĀṬU other than the principal eight: doubt.

aiyamceytal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine nursing doubts (as to the abidingness of the hero's love for her).

aiyamoḻi A defect in poetry.

aiyavaṇi (Also CANTAYAVAṆI) A figure of speech in which a person or object's identity is subjected to lack of certainty.

aiyavaticayam Vide ATICAYAVAṆI.

aiyavātam Agnosticism. The belief that nothing can be known about anything (including God) except material things. While Immanuel Kant argues that essential truth that lies beyond reality cannot be perceived, Marx asserts that empirical realism can see through what is an appearance.

aiyavilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which the lack of certainty of a person or object's identity is removed through recognition of certain material objects or causes.

aiyavuvamai A figure of speech and a sub-class of UVAMAI in which a close resemblance between two objects leads to one of them being spoken of as if it were mistaken for the other.

aiyuṟṟukkalaṅkal A sub-situation under the AKAM theme VARAIPORUḶPIRITAL: the sorrowing heroine doubting whether the wedding drum is that of the hero.

aiyuṟavuvātam Scepticism, questioning or doubting the truth of a theory, claim, etc.

aiyuṟutal A sub-situation under the AKAM theme IRUVARUMUḶVAḺI AVAṈVARAVUṆARTAL: the confidante doubting as to the real intent

behind the varied enquiries the hero makes to her (and to the heroine).

aivakaimarapiṉ aracarpakkam A sub-situation under the PUṞAM theme VĀKAIT-TIṆAI: the five vocations of the king, viz., learning, performing sacrifices, gifting, maintaining the army and protecting his subjects.

oṭṭaṇi (Also CURUṄKACCOLLAL, TOKAIMOḺI, NUVALĀNUVAṞCI, PIṞITUMOḺITAL, PUṈAIVILIP-PUKAḺCCIYAṆI and PUṈAIVUḺI VIḶAIVAṆI) A figure of speech in which the idea of the subject matter is sought to be conveyed suggestively by the description of that which resembles it, being of four kinds, viz., AṬAIYUM PORUḶUM AYAṞPAṬAMOḺITAL (the subject matter and its attribute being conveyed suggestively by the description of that which resembles it and its attribute), AṬAI POTUVĀKKI PORUḶVĒṞUPAṬA MOḺITAL (the subject matter being conveyed suggestively by the description of that which resembles it with the attribute being common to both the subject matter and the standard), AṬAI VIRAVIP PORUḶVĒṞUPAṬA MOḺITAL (the subject matter being conveyed suggestively by the description of that which resembles it with one attribute common to both the subject and the standard, and another going with either of them), AṬAIYAI VIPARĪTAPPAṬUTTUP PORUḶVĒṞUPAṬA MOḺITAL (the subject matter being conveyed suggestively by the description of that which resembles it, with the attribute going with the standard applicable to the subject matter only).

oṭṭiyaniṟōṭṭiyam A variety of CITTIRAKKAVI: stanza in which the first half is OṬṬIYAM and the second half is NIRŌṬṬIYAM.

oṭṭiyam Vide ITALKUVIPĀ.

oṭṭuppirimoḻi A defect in poetry.

ottakāmam An AKAM concept: normal, mutual love.

ottāḻicaikkalippā A kind of KALIPPĀ verse, based on a particular flow of sound.

ottuṇarvu Empathy, identification with the object to such an extent that we feel what the object feels, undergoes.

oppakkūṟal Vide UTTI.

oppaṇi Vide UVAMAI.

oppāri Vide IṞAPPUPPĀṬAL.

oppiluvamai Vide IYAIPIṈMAIYAṆI.

oppiyal ilakkiyam/oppilakkiyam Comparative literature. The examination and analysis of the relationships and similarities of the literatures of different peoples and nations. See also OPPĪṬṬU-MUṞAITTIṞAṈĀYVU. Cf. ULAKA ILAKKIYAM.

oppiṉmuṭittal Vide UTTI.

oppīṭṭumuṟaittiṟaṉāyvu Comparative criticism. A mode of literary criticism based on a comparative analysis of two or more literary theories, genres, concepts, themes, stylistic features, etc., that are informed by certain fundamental convergences; it is also the one where the comparison is between literature and other disciplines such as philosophy, psychology, theology, etc. In practice, comparative literary studies transcend the boundaries of language, region and culture.

oppumaṟaiyuvamai A figure of speech and a sub-class of UVAMAI in which the characteristics of the standard of comparison are shown to be denied to the subject of comparison. e.g. The

characteristics of the rain clouds, viz., its season of formation, movement and clamour being denied to the subject, viz., Tirumāl.

oppumaikkuḻuvaṇi/oppumaikkūṭṭavaṇi Vide UṬAṈILAICCOLLAṆI.

oppumaikkūṭṭavuvamai A sub-class of UVAMAI in which an object, that has to be either commended for its merit or condemned for its demerit, is mentioned along with several other objects having a similar excellent or base quality as the case may be, so as to render the compari-son effective and telling.

oppumaip puṉaivilip pukaḻcciyaṇi A kind of PUṈAIVILIPPUKAḺCCIYAṆI in which the subject of comparison is inferred through the standard of comparison.

oppuvaḻiyuvattal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine feeling glad at the sight of objects similar to the hero.

oppuṟavupporuḷ Objective correlative, introduced by T.S. Eliot. It is "a set of objects, a situation; a chain of events which shall be the formula of that *particular* emotion", and which will evoke the same emotion from the reader.

oyiṟkummi A folk verse genre: song sung in *oyil* (dancing of persons on festival occasions by moving round and round in a circle to the accompaniment of a song, bowing to the ground and waving little towels or handkerchiefs).

orukural tiṟaṉāyvu Vide PALKURAL TIṞAṈĀYVU.

oruṅkiyalaṇi Vide UṬAṈAVIṞCCIYAṆI.

oruṅkuṭaṉṭōṟṟa ētu A figure of speech and a sub-class of ĒTUVAṆI: the cause and effect occurring simultaneously.

orucār pakaṟkuṟi A thematic situation under the KAḶAVU (pre-marital love) stage: the hero, not finding the heroine at the place of the day-tryst, returning disappointed.

oruciṟainilai Style of verse whose composition follows the sequence of the events narrated.

oruciraṭi Monometer.

orutalaikkāmam An AKAM theme: one-sided, unreciprocated love. Cf. KAIKKIḶAI.

orutalaittuṇital Vide UTTI.

orutalaimoḻi Vide UTTI.

orutalaiyaṉmai muṭintatukāṭṭal Vide UTTI.

orutalaiyuḷḷutal Vide AVATTAI.

orutaṉinilai (Also VARUVICAIPPUṈALAIK KAṞCIṞAIPŌLA ORUVAṈ TĀṄKIYA PERUMAI) A sub-situation under the PUṞAM theme VAÑCITTIṆAI: a soldier blocking a massive army of the enemy single-handedly.

orutiṇaimālai A verse genre: composition on the sub-situation (TUṞAI) of a particular thematic situation (TIṆAI).

orutuṟaikkōvai A KŌVAI sub-genre: composition on a given AKAM sub-situation (TUṞAI), in KAṬṬAḶAIKKALITTUṞAI metre.

orunilaimāntar Flat character. Types or caricatures defined by a single idea or quality, as opp. to round character. Cf. VAḶARANILAIMĀNTAR.

orupatukūṟṟirukkai A verse genre and a variety of CITTIRAKKAVI: verse in the composition, of which the numerals 1 - 10 occur first in the ascending order and then in the descending order.

orupālcērkkait tiṟaṉāyvu Gay and Lesbian criticism, sometimes called sexualities criticism(*pāliyal tiṟaṉāyvu*). Forms of

gender criticism (PĀLVAKAIT TIṞAṈĀYVU) focusing on issues of homo- (and hetero-) sexuality. It extends the debate between feminist and gender critics about whether there is such a thing as "reading like a woman" (or man) by arguing that they are gay and lesbian ways of reading, that is, reading a text from a distinct gay male standpoint, and from a distinct lesbian standpoint. See also PEṆṆIYAM, PAṆPĀṬṬU URUVĀKKAM and IYALPIYAM.

orupāvorupaḵtu A verse genre: poem of ten stanzas composed in any one of the three metres - AKAVAL, VEṆPĀ or KALITTUṞAI.

oruputaiyuvamai A figure of speech and a sub-class of UVAMAIYAṆI: simile in which comparison applies only partially and not fully, distinct from MUṞṞUVAMAI.

oruporuṇmoḻi A defect in poetry.

oruporuḷtīvakam A figure of speech and a sub-class of TĪVAKAVAṆI in which several terms in a verse come to bear on the meaning and significance of one idea or object.

oruporuḷpāṭṭu A poem on a single thematic strand.

oruporuḷvēṟṟumaiccamaṉ A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which two things of comparable characters are shown to be distinctive in relation to a particular trait.

oruporuḷuruvakam A figure of speech and a sub-class of URUVAKAM: a metaphor in which only one of the things/ideas comprising a verse is metaphorized.

oruporuḷuvamai A figure of speech and a sub-class of UVAMAI: simile in which a single standard of comparison goes with several subjects of comparison.

orupōku 1. A species of OTTĀḺICAIKKALIPPĀ, being of two kinds, viz., KOCCAKAKKALAIPPĀ and AMPŌTARAṄKAM. 2. A verse genre: poem praising God or king in ORUPŌKU (1) in the second or third person narrative. 3. Vide KALAMPAKAM.

orumukaveḷiṉi A kind of stage curtain drawn from one side only.

orumutal niraḷniṟai Vide NIRALNIṞAI.

orumuṟṟiraṭṭai Vide MUṞṞETUKAI.

orumaivātam Monism. In literary criticism, it refers to the emphasis on a particular critical approach to the study and explication of a text, as opposed to pluralism (PAṈMUKAVĀTAM) which admits of diverse approaches taking the work to be a multivalent object.

oruvayiṟpōliyuvamai A figure of speech and a sub-class of UVAMAI in which the sign of comparison is used once only but goes with all the standards of comparison as they occur in a verse. Cf. PALVAYIṞPŌLIYUVAMAI.

oruvarukkappā A verse genre: composition which comprises stanzas of letters of the same kind or of the same phonemic group.

oruvaḻiccēṟal (Also CIṞAPPUNILAIPPIṞAPORUḶVAIPPU) A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṆI in which a general notion is made not to embrace all the phenomena in the world.

oruvaḻittaṉattal An AKAM thematic situation: the hero's temporary absence from rendezvous with the heroine after his having consented to marry her.

oruvaḻiyoppiṉ oruporuḷmoḻitaluvamai A figure of speech and a sub-class of UVAMAI: simile in which a particular aspect of the standard of comparison, governed

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

by restrictions of time and space, bears on the subject of comparison, e.g. Even though the sun and the moon are used as standards of comparison, the handsomeness of the prince is compared to the rising sun, and his fame to the full moon.

oruvikarpam Only one kind of agreement of the second letters throughout the verse. Cf. IRUVIKARPAM.

oruvinaiccilēṭai Vide CILĒṬAI.

orūu/orūuttoṭai Agreement of sound features within first and fourth feet in a verse line, the varieties of which are: ORŪUVAḶAPEṬAI (agreement of the elongation - vowel or consonant), ORŪUVETUKAI (agreement of the second letters), ORŪUVIYAIPU (agreement of the final forms), ORŪUMŌṈAI (agreement of the first letters) and ORŪUMURAṈ (agreement of the antithesis).

orūuniralniṟai Vide NIRALNIṞAI.

orūumuraṉ Vide ORŪUTTOṬAI and MURAṈTOṬAI.

orūumōṉai Vide ORŪUTTOṬAI.

orūuviyaipu Vide IYAIPUTTOṬAI, ORŪUTTOṬAI and MŌṈAITTOṬAI.

orūuvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by composing the verse in the most straightforward order of construction without any ornamental or artificial rhyme, etc., so that its flow is like that of a river.

orūuvaḷapeṭai Vide AḶAPEṬAITTOṬAI and ORŪUTTOṬAI.

orūuvetukai Vide ORŪUTTOṬAI.

ollāriṭavayiṉ pulliyapāṅku A sub-situation under the PUṞAM theme VĀKAI: moving in a friendly way with the enemies.

olikkuṟippuccol Onomatopoeia.

olippaṭimam Auditory image.

olipeyarppu Transliteration, representing or spelling in the characters of another alphabet.

olipeyarppuk kuṟiyīṭu Diacritic, the mark placed over, under, or through a letter to denote a sound value different from that of the same letter when unmarked.

oliyantāti / oliyalantāti A verse genre: poem of thirty stanzas of ANTĀTI type having sixteen or eight KALAI to each line.

ovvākkāmam An AKAM concept: incompatible love, abnormal love. Cf. PERUNTIṆAI.

ovvāvuvamai Conceit. A fairly elaborate and often surprising comparison between two apparently highly dissimilar things. It incorporates metaphor (URUVAKAM), simile (UVAMAI), hyperbole (UYARVUNAVIRCCI) and other rhetorical devices, striking the reader with the underlying wit and ingenuity. Conceits often take the form of extended metaphors.

oḻittukkāṭṭaṇi A figure of speech which consists in denying the existence of a thing in a particular place by showing its existence elsewhere.

oḻintatu viṉātal A phase of the sub-situation KUṞAIYUṞA UṆARTAL under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the hero as he intends to entreat the heroine's confidante for meeting the heroine, asking her the reason for her non-response to his queries.

oḻippaṇi Vide AVANUTIYAṆI.

oḻipiyal Section on the residuary items in a composition.

oḻiyacai The last foot of a verse line occurring with one or two syllables fewer than the usual.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

olukkattāl aiyam tirtal / olukkam A phase of the sub-situation MUNNURA UNARTAL under the AKAM theme PĀNKIMATIYUTAN-PĀTU: the confidante's understanding of the union between the hero and the heroine getting confirmed through the heroine's acts such as not praying to the crescent moon (for a virtuous husband).

olukicai (Also CUKUMĀRATAI) Vide VAITARUP-PANERI.

olukicaicceppal A rhythm noticeable in the species of VENPĀ verse in which VENCIRVEN-TALAI comes in along with IYARCIRVENTALAI.

olukicaiyakaval A rhythm noticeable in AKAVAL verse when it contains both NĒRONRĀCIRIYATTALAI and NIRAIYONRĀCIRIYAT-TALAI.

olukuvannam One of the specific sound features of a verse (VANNAM): rhythm that flows evenly in a pleasing manner like a slow gliding stream.

olvālamalai A sub-situation under the PURAM theme TUMPAITTINAI: the sound of the bright sword being brandished by warriors wearing anklets.

orralapetai Vide ALAPETAITTOTAI.

orruppeyarttal Verse composed in such a way that (i) the deletion of the consonant in a euphonic combination of words alters the meaning (e.g. *kankāpuram ālikai - kankāpura ālikai*), and (ii) the words used in the verse admit of more than one meaning.

orrumai nayam Vide NAYAM.

orreluttu Vide UTALELUTTU.

orraimanimālai Vide EKĀVALIYANI.

orrolippāttu Verse, in which the words do not contain any consonants.

onpatināyirappati A commentary by Nañciyar on the *tiruvāymoli* consisting of 9000 *granthas* in the MANIPPIRAVĀLAM style.

onpatukūrrirukkai A verse genre and a variety of CITTIRAKKAVI: verse in the composition of which the numerals 1 - 9 occur first in the ascending order and then in the descending order.

onrarkonrutaviyani Vide ANNIYŌNNIYAVANI.

onrātavañcittalai Combination of two metrical feet, the first of which is a KANICCIR and the next a foot beginning with NĒRACAI.

onriyavañcittalai Combination of two metrical feet, the first of which is a KANICCIR and the next a foot beginning with NIRAIYACAI.

onrilonrinmai Vide APĀVA ĒTU.

onrinamutittal tanninamutittal Vide UTTI.

onrinonrapāvam Vide ONRILONRINMAI.

ōkam Vide APĀVA ĒTU.

ōcai Rhythm as defined by the combinations of metrical feet and linkages permitted for a specific metre, being of four principal classes, viz., AKAVALŌCAI, CEPPALŌCAI, TULLALŌCAI and TŪNKALŌCAI. Each rhythm has three rhythmic variations, viz., ENTICAI, OLUKICAI, TŪNKICAI for CEPPALŌCAI and AKAVALŌCAI; and ENTICAI, AKAVALŌCAI, and PIRINTICAI for TULLALŌCAI and TŪNKALŌCAI.

ōcai nayam Cadence.

ōcaiyutaimai Vide NŪLALAKU.

ōttiyam Vide ITALKUVIPĀ.

ōtappāttu Vide ELAPPĀTTU.

ōtarikkannikku avan celavuraittal (Also PĀNKI TALAIVIKKU AVANCELAVURAITTAL) A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORULVAYIRPIRITAL: the

confidante informing the heroine of the hero's leaving them for earning money for his wedding with the heroine.

ōttu A large division or chapter of a book.

ōttumuraivaippu Vide UTTI.

ōtarkuppirivu talaimakan tannāl unarnta tōli talaimakatku unarttal (also KALVIKKUP PIRIVU TALAIMAKANĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAI, TALAIVIKKU UṆARTTAL and PIRIVU NIṈAIVURAITTAL) A sub-situation under the AKAM theme ŌTARPIRIVU: the confidante having learnt of it from the hero, informing the heroine about the hero's intention to leave her for the pursuit of learning.

ōtarpirivu (Also KALVIPPIRIVU and KALVIVAYIRPIRIVU) An AKAM concept a phase in the married life between the hero and the heroine: separation of the hero from the heroine in pursuit of learning.

ōmpaṭutturaittal (Also PAṄKI KAIYAṬAI KOṬUTTAL, PAṄKI TALAIMAKAḶAIT TALAIMA-KARKUK KAIYAṬAI KOṬUTTAL and PAṄKI TALAI-VARKUK KAIYAṬAI KOṬUTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante entrusting the heroine to the hero as they set out on elopement.

ōmpaṭai 1. A sub-situation under the PURAM theme PĀṬĀṆTIṆAI: the wise counselling the king on matters of virtuous conduct. 2. A literary genre: on defence, protection.

ōmpaṭaikkiḷavi An AKAM concept entrustment of the heroine to the hero by her confidante for (marital) protection.

ōrppu Vide ĀṬŪUKKUṆAM.

ōraṅka nāṭakam One-act play.

ōracaiccīr Monosyllabic feet.

ōraṭippaṭam Musical composition or TARU consisting of PALLAVI (refrain), ANUPALLAVI (second refrain) and a CARAṆAM (third section).

ōraṭimaṭakku Vide MAṬAKKAṆI.

ōraṭimukkāl Vide IRAṬIVEṆPĀ.

ōriṉappāṭṭu Vide IṈAVEḺUTTUPPĀṬṬU.

ōreḻuttantāti A verse genre: a composition comprising stanzas of letters of the same kind or the same phonemic group composed with the ANTĀTI verse linkage.

ōreḻuttiṉam A variety of metrical composition.

ōreḻuttuppāṭṭu / ōreḻuttumaṭakku A figure of orthography consisting in the consecutive repetition of the same letter in a verse, as in *nānānātaṅkūṭicai nāṭun-toḻilōvā.*

ōrai A women's play, a kind of dance with hands joined in a circle, the performers singing while dancing.

ōraippāvai Doll used by women in their play.

ōrorruvāram Musical composition sung to a single beat.

kaca pariṭcai Vide ARUPATTUNĀṈKU KALAIKAḶ.

kaṭkattampam Vide ARUPATTUNĀṈKU KALAIKAḶ.

kaṭkāñci A sub-situation under the PURAM theme KĀÑCITTIṆAI: the king providing palm wine to the valorous warriors.

kaṭṭamai oḻukkattuk kaṇṇumai A sub-situation under the PURAM theme VĀKAITTIṆAI: having good conduct in an unassailed manner which comprises humility, good manners, impartiality, non-coveteousness, non-slandering, fearing evil deeds, non-envying, patience, etc.

kaṭṭamaippu Structure. When equated with form, it refers to the arrangement of material in a work, that is, the ordering of its component parts. In a poem, it

encompasses the division of the material into stanzas, as also the arrangement of ideas or images. In a play, it refers to the division of the material into acts and scenes as well as to the logical progression of the action. In novels, structure refers to plot (the ordering of the events that make up the story).

kaṭṭaḷaikkali (Also KAṬṬAḶAIKKALIPPĀ) A kind of KALI verse of four lines in which every line has the same number of ACAI, opp. to KALAMPAKAKKALI.

kaṭṭaḷaikkalitturai (Also KALITTUṞAI) An auxiliary form of KALIPPĀ metre, comprising four lines of five feet each.

kaṭṭaḷaikkalippā Vide KAṬṬAḶAIKKALI.

kaṭṭaḷaiyaṭi Foot whose length is determined by the number of letters. Cf. AṬI.

kaṭṭaḷaivañci The VAÑCIPPĀ verse in which each line has the same number of syllables.

kaṭṭaḷaiveṉpā Agreement in the number of letters among the lines of a stanza, except in the last line.

kaṭṭiyakkāraṉ / kaṭṭiyaṅkāraṉ 1. Panegyrist, herald. 2. Buffoon.

kaṭṭiyam (Also PARĀKKU) A verse genre: panegyric chanted before or on the arrival of kings or other great persons.

kaṭṭilnīttapāl A sub-situation under the PUṞAM theme VĀKAITTIṆAI: abdication of the throne.

kaṭṭu An AKAM concept: the foster-mother trying to find out the cause of the change in the demeanour of the heroine through the diviner. Cf. KAḶAṄKU.

kaṭṭurai 1. Pithy, sententious expression. 2. Proverb. 3. Figurative language, magnifying or deprecating. 4. Essay.

kaṭṭuraippōli A kind of prose. Cf. CEYYUṬPŌLI.

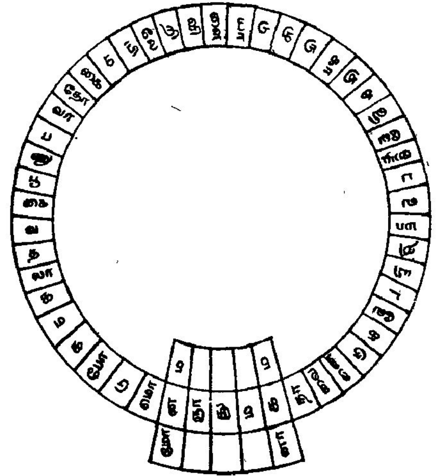
kaṭṭuraiyiṉmai A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine being speechless (as her love for the hero goes boundless).

kaṭṭuvicci / kaṭṭuvitti An AKAM concept: female diviner.

kaṭṭuvittikūṟal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the divining woman declaring that the 'ailment' of the heroine is the result of possession by Lord Murukaṉ.

kaṭṭuvaippittal A sub-situation under the AKAM theme VARAIPORULPIRITAL: the foster-mother resorting to divination to know about the 'ailment' of the heroine.

kaṭakapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a bracelet as under:



நாகமக ளாகமது ஞானமன மோனமொடு
போகமக லாதவகை பூணுபவா - தோகைமயி
லேறிவிளை யாடுமுரு காகுகவி வேழைபவ
மாறிபிட வேகருணை வை.

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	k̲	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

kaṭaliṭaivaittu tuyararivittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (with the hero standing off at the hedge-side hearing it) the confidante speaking of the distress of the heroine by addressing the roaring sea.

kaṭaloṭu pulattal A sub-situation under the AKAM theme ORUVALIṬṬAṆATTAL: the sea being unresponsive to her enquiry about the hero's return, the confidante becoming angry with the sea.

kaṭaloṭu varavu kēṭṭal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: unable to bear the separation of the hero, the heroine enquiring the sea about the return of the hero.

kaṭavuḷmaṅkalam Ceremony of consecration of a new idol in a temple.

kaṭavuḷmāṭṭuk kaṭavuṭpeṇṭir nayanta pakkam A sub-situation under the PUṞAM theme PĀṬĀṆṬIṆAI: the state of the celestial women who fall for gods.

kaṭavuḷmāṭṭu māṉiṭappeṇṭir nayanta pakkam A sub-situation under the PUṞAM theme PĀṬĀṆṬIṆAI: the state of earthly women who fall for gods.

kaṭavuḷ vaṇakkam (Also KAṬAVUḶ VĀḺTTU) Invocation to the deity either at the commencement of a treatise or at the beginning of each part or section of the same.

kaṭavuḷ vāḻttu 1. Vide KAṬAVUḶ VAṆAKKAM. 2. A PUṞAM sub-situation under PĀṬĀṆṬIṆAI: speaking of the kings praising one of the Hindu Trinity (Civaṉ, Tirumāl and Piramaṉ).

kaṭānilai A verse genre: poem on the offering of he-buffalo to the Goddess Kāḷi.

kaṭikaiveṇpā (Also NĀḺIKAIKKAVI and NĀḺIKAIVEṆPĀ) A verse genre: poem consisting of thirty two stanzas in NĒRICAI-VEṆPĀ metre recounting the noble deeds of kings or of gods as if they were performed on an hourly basis.

kaṭitapputiṉam Epistolary novel. The kind of fiction whose plot is entirely developed through letters, whether through an exchange of letters between multiple characters or through the correspondence of only one character.

kaṭimaram (Also KĀVALMARAM) Totemic tree-tree as a symbol of the king in ancient times.

kaṭimaṉai nīttapāl A sub-situation under the PUṞAM theme VĀKAITTIṆAI: not coveting another's wife.

kaṭuṅkavi Vide PULAVAR.

kaṭaikkāppāḷar Vide EṆPĒRĀYAM.

kaṭaikkāppu Last verse of a decad which speaks of the effects, benefits or results of reciting the given text.

kaṭaikkurai Vide CEYYUḶ VIKĀRAM.

kaṭaikkūṭṭunilai 1. A sub-situation under the PUṞAM theme PĀṬĀṆṬIṆAI: asking for presents. 2. A literary genre on the above theme.

kaṭaikkūḻaimuraṉ Antithesis either in form or function among the last three feet of a line, a miscellaneous auxiliary kind of MURAṆTOṬAI.

kaṭaiccaṅkam Vide CAṄKAM.

kaṭaitalaippūṭṭu Vide PORUḶKŌḶ.

kaṭaitirappu A constituent of PARAṆI genre: exhorting the womenfolk to open the door so that they may listen to the eulogy sung about and also join in singing the

praises of a warrior returning home in triumph.

kaṭainilai (Also VĀYILNILAI) 1. A PUṞAM sub-situation under PĀṬĀṆTIṆAI: the bard arriving at the mansion of the patron after a long travel asking the gatekeeper to announce his arrival to the patron-king. 2. (Also VACAIPPĀṬṬU) A literary genre on the displeasure of the bard as the king delays gifts to him.

kaṭainilai kuṇattīvakam Vide TĪVAKAVAṆI.

kaṭainilaic cātittīvakam Vide TĪVAKAVAṆI.

kaṭainilait tīvakam Vide TĪVAKAVAṆI.

kaṭainilait toḻiltīvakam Vide TĪVAKAVAṆI.

kaṭainilaip poruḷtīvakam Vide TĪVAKAVAṆI.

kaṭainilaiviḷakku Vide IṞUTIVIḶAKKU.

kaṭaippiṭi Vide ĀṬŪUKKUṆAM.

kaṭaimaṭakku Vide MAṬAKKAṆI.

kaṭaimuraṇtoṭai The contrast marking the final foot of a line, a miscellaneous auxiliary kind of MURAṆTOṬAI.

kaṭaiyam A KŪTTU: dance of Intirāṇi the celestial queen adjacent to the North Gate of Vāṇācuraṉ's capital.

kaṭaiyaḷapeṭai Agreement of elongation of the final foot of every line of a verse.

kaṭaiyaḷavu ampōtaraṅka ottāḻicaikkalippā A sub-class of AMPŌTARAṄKA OTTĀḺICAIKKALIPPĀ marked by the occurrence of four lined TARAVU and CURITAKAM, three two-lined TĀḺICAI, a two-lined ARĀKAM, two-lined PĒREṆ of four feet each, four two-footed and one-syllabled IṬAIYEṆ, and eight-lined CIṞREṆ of one foot and one syllable and a detached foot.

kaṭaiyākiṉpā A verse kind marked by the occurrence of feet and foot-linkage of other verse kinds.

kaṭaiyākukaḻineṭilaṭi Lines exceeding ten feet each.

kaṭaiyākumōṉai Repetition of initial related letters leading to an assonance.

kaṭaiyāketukai An auxiliary kind of ETUKAI, agreement of the third letters, agreement of vowels only in the second positions, etc., except the agreement of the second letters (same) and the agreement of the full forms from the second letters onwards.

kaṭaiyiṇaittoṭai A kind of verse in which the last two feet of a line have MŌṈAI and other features.

kaṭaiyiṇai muraṇtoṭai The contrast marking the last two feet of a line, a miscellaneous auxiliary kind of MURAṆTOṬAI.

kaṭaiyetukai Agreement of the second letters in the final foot of every line of a verse, a miscellaneous auxiliary kind of ETUKAI.

kaṉkūṭuvari Histrionic gesticulation of the casual meeting of the hero with the heroine for the first time.

kaṉṭamaikūṟal (Also TALAIVAṈ TAṈAKKUT TALAIVINILAI KŪṞAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant, having found the heroine at the rendezvous, reporting of it to the hero.

kaṉṭavarkūṟal (Also KĀTALAṈ PIRIVUḶIK KAṈṬŌR PULAVIKKU ĒTITĀM IVVIṞAIVIKKEṈṞAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero having parted from the heroine in search of prostitutes, the beholders saying that the love-quarrel of the heroine is due to this fact.

kaṉṭavarmakiḻtal (Also KAṈṬŌRAYIRTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero and the heroine on elopement, the passers-by struck by their form and

features wondering whether they are humans or celestials.

kaṇṭavaḻiyuvattal A MEYPPĀṬU pertaining to the fifth phase of pre-marital love: the heroine (after the union) feeling delighted as she happens to meet the hero.

kaṇṭukaṇcivattal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine getting angry at the large wreath over the chest of the hero.

kaṇṭukaicōrtal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the confidante of the heroine grieving at the intense love-sickness of her lady.

kaṇṭuṇarāmai Vide PIRAMĀṆA ĀPĀCAM.

kaṇṭōr An AKAM concept: passers-by, on-lookers.

kaṇṭōr kātaliṉ vilakkal (Also KAṆṬŌR-VIRUNTUVAITTAL and NEṞI VILAKKIK KŪṞAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero and the heroine on elopement, the people around urging them to break their journey and stay with them for the night.

kaṇṭōr taṉpati aṇimai cāṟṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: inviting the hero and the heroine on elopement for stay with them for the night, the passers-by adding that their town is close to them.

kaṇṭōrmakiḻcci A sub-situation under the AKAM theme UṬAṈPŌKKU: the on-lookers expressing their joy at seeing the hero and the heroine journeying together in elopement.

kaṇṭōrmakiḻtal A sub-situation under the AKAM theme VARAITAL: rejoicing of the people who attend the wedding of the hero and the heroine.

kaṇṭōrviruntuvaittal Vide KAṆṬŌR KĀTALIṈ VILAKKAL.

kaṇṭōrayirttal Vide KAṆṬAVARMAKIḺTAL.

kaṇṭōr irakkam Vide ĀYAMUM TĀYAMUM AḺUṄKAK KAṆṬŌR KĀTALIṈ IRAṄKAL.

kaṇṇaḻitturai Vide URAI.

kaṇṇi 1. Each of the several distiches in long poems as the KALIVEṆPĀ. 2. A literary genre: stanza of two lines often set to music, and sung without PALLAVI and AṈUPALLAVI. Vide TALAIMĀLAI.

kaṇtuyilmaṟuttal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine's eyes refusing to have sleep.

kaṇ nayanturaittal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero praising the gracefulness of the heroine's eyes in the confidante's presence.

kaṇpaṭainilai 1. A PUṞAM sub-situation under VĀKAITTIṆAI and PĀṬĀṆTIṆAI: court physicians, ministers and other attendants of a king sitting in audience humbly suggesting to their majesty that it is time for him to go to bed. 2. A verse genre: poem containing the KAṆPAṬAIṆILAI theme.

kaṇpaṭai peṟātu kaṅkul nōtal A sub-situation under the AKAM theme PIRIVUḺIK-KALAṄKAL: the hero being distressed and sleepless due to the passion of love for the heroine.

kaṇputaikka varuntal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero feeling sad as the heroine closes her eyes with hands and hides herself behind a creeper in shyness.

kaṇvituppaḻital An AKAM concept: wasting of the heroine's eyes through wistful longing.

kaṇakku Work comprising two kinds: MĒLKAṆAKKU and KĪḺKAṆAKKU. MĒLKAṆAKKU:

Short or long poems on AKAM or PUṞAM composed in one of the metrical types, viz., ĀCIRIYAPPĀ, KALIPPĀ and PARIPĀṬAL [EṬṬUTTOKAI and PATTUPPĀṬṬU are the MĒLKAṆAKKU works].

KĪḺKKAṆAKKU: short poems mostly in VEṆPĀ metre on any one of three themes AṞAM, PORUḶ and IṈPAM. [*The Eighteen Literary Compositions* of the post-CAṄKAM period are the KĪḺKKAṆAKKU works].

kaṉapporuttam Vide CEYYUṬPORUTTAM.

kaṉitam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

kaṉivaṉmullai A PUṞAM sub-situation under VĀKAITTIṆAI: praising the fame of the skilled soothsayer of ancient wisdom.

kattiyam Prose in literary style. Cf. PATTIYAM.

katampanāṭakam Revue.

katalīpākam Easy, felicitous style of poetry, delicious as plantain fruit; sweet style of poetry, pleasing to the ear, one of the three kinds of PĀKAM, the other two being TIRĀṬCĀPĀKAM and NĀRIKĒḶAPĀKAM.

katipporuttam Vide CEYYUṬPORUTTAM.

katai Tale. A simple narrative, either fictitious or true, written or recounted orally in prose or verse. It is different from a short story (CIṞUKATAI) in that it has a loose plot, and the emphasis is on actions and results rather than on character which is the chief focus of the short story.

kataicolli Narrator.

kataittalaivaṉ Protagonist.

kataippāṭal A folk genre: ballad. A poem that recounts a story, in simple language normally sung by common people. Folk ballads are passed down orally from one generation to the next, resulting in ongoing and continuous modifications, which accounts for the many 'versions' a ballad has. It is a common property with its authorship long forgotten. Ballads are also characterized by abrupt transitions between stanzas, refrains including non-sense lines, stock descriptive phrases, incremental repetitions, dialogues that create character and advance the story line, and a great deal of emotion.

kataippiṉṉal Plot. The arrangement and interrelation of events in a narrative work, chosen and designed to engage the reader's attention and interest, while also providing a framework for the exposition of the theme. Plot is distinguished from story, which refers to events chronologically ordered. Story is the raw material from which the plot is constructed using certain narrative devices like imagery, syntax, rhythmic patterns, etc.

kataimoḻimāṟṟu A verse genre: poem of the structure of a discourse between a man and a woman, with one narrating a tale and the other taking it on as a response.

kataiyiṉ etirkkaru Counterplot. Also see TUṆAIKKATAIPPIṈṈAL.

kataiyuruvakam Allegory, a narrative in which the agents and action, and sometimes the setting as well, are contrived not only to make sense in themselves, but also to signify a second, correlated order of persons, things, concepts or events. Allegories fall into two principal types, viz., (1) political and historical allegory, and (2) allegory of abstract themes. In the first type, figures, settings or actions corresponds to those of history. In the second characters stand for abstract qualities. Fables (NĪTIKKATAI), beast fables (VILAṄKUKKATAI) and exemplums (NĪTIYURUVAKAM) are special types of allegory.

kantaruvamaṇam (Also KĀNTARUVAPPUṆARCCI KĀNTARUVAM and YĀḺŌRKŪṬṬAM) A form of marriage which proceeds from mutual love and which has no ritual whatever, as common among Gandharvas (KANTARUVAR).

kantaruvar Celestials versed in music.

kantaḻi 1. The Supreme Being. 2. A PUṞAM sub-situation under UḺIÑAITTIṆAI: celebrating the victory of the king taking him to be Kṛṣṇa who destroyed Vāṇācuraṉ's fortress. 3. A PUṞAM sub-situation under PĀṬĀṆTIṆAI: celebrating the destruction of Vāṇācuraṉ's fortress by Kṛṣṇa. 4. A literary genre on the above themes (2 and 3).

kantaṉpāṭṭu A kind of dance in masquerade.

kantiṟpāvai A female deity whose figure was carved in the columns in the ancient cities of Kāvirippūmpaṭṭiṉam and Kāñcipuram.

kantukavari Song sung by girls while playing with balls.

kappaṟpāṭṭu Vide ĒLAPPĀṬṬU.

kapilaikaṉṉiya puṇṇiyanilai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: speaking of the excellence of the cows to be gifted to the brahmins versed in the four *vedas*.

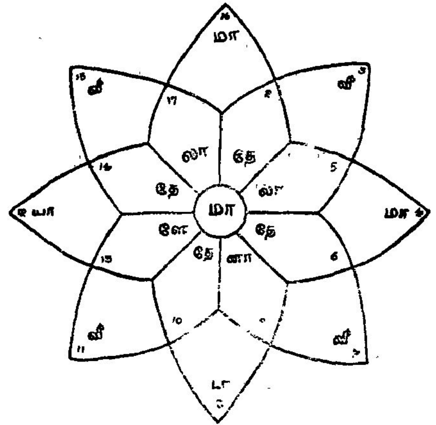
kampaṅkūttu (Also KAḺAIKKŪTTU) Pole dancing; acrobatic performance.

kampacūttiram Stanzas composed by Kampaṉ in his *irāmāyaṇam* in such a way that the real purport thereof is but suggestive and is not easily apparent on the surface.

kampavicittiram Verse composed by Kampaṉ, full of suggestive significance.

kamakaṉ Vide PULAVAR.

kamalapantam (Also TĀMARAIPPŪPANTAṈAM and PATUMAPANTAM) A variety of CITTIRAKKAVI: stanza in the form of a lotus flower with eight division of two petals each with the pericarp of the lotus at the centre, as in the figure under:



மாதேவி மாலா மாதேவி
மாதேவி டாணா மாதேவி
மாதேவி யாளே மாதேவி
மாதேவி மாலா மாதேவி.

karmā Actions of the previous birth or births resulting in the fortunes of the present or future births.

karakāṭṭam A folk dance, with songs, in which decorated pots are carried about on the head.

karakēttiram A kind of dance.

karaṇattiyalavar Vide EṈPĒRĀYAM.

karaṇam An AKAM concept: rites and rituals attendant on marriage.

karanta aṅkatam Vide AṄKATACCEYYUḶ.

karantiṭattoḻital A MEYPPĀṬU pertaining to the fifth phase of pre-marital love: the heroine (after the union) keeping herself off from others with a view to meeting her lover.

karantuvaral el̲ini A kind of overhanging curtain put up on the ancient stage.

karantur̲aicceyyul/karantur̲aippāṭṭu A variety of CITTIRAKKAVI: stanza composed in such a way that when the alternate letters of the words in an existing verse, starting from the end of the verse with the word-initial letter there, are put together, they form by themselves another verse altogether.

karantaittiṇai A PUR̲AM thematic situation: recovering the cattle seized by the enemy.

karantaimālai A verse genre: poem on the theme of recovering the herd of cows seized by the enemy as a signal of the declaration of hostilities, composed in thirty stanzas in any of the metrical types.

karantaiyaravam A sub-situation under the PUR̲AM theme KARANTAITTIṆAI: the clamour of the soldiers as they set out for the recapture of the cattle seized by the enemy.

karavu veḷippaṭuppaṇi A figure of speech in which one's knowledge of another's covert action is made known suggestively through action by the former.

karimā Vide AṬṬAMĀCITTI.

kariviruttam Vide ĀN̲AIVIRUTTAM.

karu Vide AṬIKKARUTTU.

karuṅkūttu Drama of a very low order.

karuṇai Vide IRACAM.

karuttaḷavai (Also KARUTALALAVAI) Inference.

karuttar̲ivittal A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: His varied enquiries drawing no response, the hero revealing his love for the heroine giving the confidante (and the heroine) a bunch of tender leaves as his love-token.

karuttākkam Concept.

karuttāk kārakavētu Vide ĒṬUVAṆI.

karuttāṭal Discourse. (i) The thoughts, statements, or dialogue of individuals, especially of characters in a literary work; (ii) the words in, or text of, a narrative as opposed to its story line; or (iii) a 'strand' within a given narrative that argues a certain point or defends a given value system.

More generally, *discourse* refers to the language in which a subject or area of knowledge is discussed or a certain kind of business is transacted. Human knowledge is collected and structured in discourses.

karuttāṭal pakuppāyvu Discourse analysis. An approach to literature that examines how language is used in more-or-less continuous discourse. Practitioners of discourse analysis concentrate on the larger patterns of discourse rather than on smaller linguistic units. Discourse analysis has had a particular impact on dialogic criticism (PALKURAL TIR̲AN̲ĀYVU).

karuttā vākupeyar A figure of speech metonymy, where the doer is put for the work done.

karutturai Vide URAI 1.

karuttuṭaiyaṭaikoḷiyaṇi / karuttuṭaiyaṭaimoḷiyaṇi A figure of speech in which the epithets and phrases qualifying a word or expression have in themselves a suggestive force.

karuttupporuḷ Subject.

karuttumutalvātam Idealism.

karuttumuran̲ Antithesis. It is a rhetorical device in which two ideas are directly opposed. The opposing ideas are usually

presented in a grammatically parallel way, thus creating a perfect rhetorical balance.

karuttuvamai Vide IYAMPUTAL VĒṬKAIYUVAMAI.

karuttuviḷakkakkarpaṉai Interpretative imagination.

karuttōṭṭam Perspective.

karutal 1. A MEYPPĀṬU other than the principal eight: intention. 2. Vide PIRAMĀṆAM.

karutalaḷavai Vide KARUTTAḶAVAI.

karutukōḷ Hypothesis.

karuppam Vide NĀṬAKACCANTI.

karuppup peṇṇiyam Black feminism. A postmodern (see PIṈṈAVĪNATTUVAM) feminist approach (see PEṆṆIYAM) which is an offshoot of the doctrine that 'personal is political'. That is, individual women have all along either suppressed or kept to themselves problems and complexities relating to sex life, although they have been common to all women. This suppression is specifically pronounced in the black women who are being subjected to sexual cruelties and violence much more than their white counterparts. In India, black feminism manifests in dalit feminism (TALIT PEṆṆIYAM) which focuses on issues of social repression as much as gender discrimination.

karupporuḷ An AKAM concept: distinctive regional features of the physical world of each of the AINTIṆAI (five tracts of land), viz., god, hero and heroine, people, birds, beasts, settlements, water sources, flowers, trees, food, drums, stringed instruments, melody-types, occupation and pastime.

karuma kārakavētu Vide ĒTUVAṆI.

karumavitikaḷ Vide EṆPĒRĀYAM.

karuvik kārakavētu Vide ĒTUVAṆI.

karuvi nāṭṭār vaḻakkāṟu Metafolklore.

karuvipporuḷ Object.

karuvimoḻi Metalanguage.

karuviyākupeyar A figure of speech: metonymy in which cause is put for effect.

karuviḷaṅkaṉi Formula denoting a foot of three NIRAI.

karuviḷaṅkāy Formula denoting a foot of two NIRAI followed by a NĒR.

karuviḷantaṇṇiḻal Formula for the metrical foot of *nirai-nirai-nēr-nirai.*

karuviḷantaṇpū Formula for the metrical foot of *nirai-nirai-nēr-nēr.*

karuviḷanaṟuniḻal Formula for the metrical foot of *nirai-nirai-nirai-nirai.*

karuviḷanaṟumpū Formula for the metrical foot of *nirai-nirai-nirai-nēr.*

karuviḷam Formula for the metrical foot of *nirai-nirai.*

kalnaṭutal 1. A PUṞAM sub-situation: theme of setting up a memorial stone for a warrior who died in battle. 2. A literary genre on the above theme.

kalnīrppaṭuttal A PUṞAM sub-situation: 1. Theme of bathing a choice stone for the memorial stone of a dead warrior. 2. Theme of lofty stones being prepared for the memorial stones of the dead warriors. Cf. NĪRPPAṬAI.

kalmuṟaipaḻiccal A PUṞAM sub-situation: praising the memorial stone of a dead warrior.

kalvi One of the sources of the MEYPPĀṬU PERUMITAM (pride): learning.

kalvikkuppirivu talaimakaṉāl uṇarnta tōḻi talaimakaṭku uṇarttal Vide ŌTAṞKUP- PIRIVU TALAIMAKAṈTAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

kalvinalamkūṟal A sub-situation under the AKAM theme ŌTAṞPIRIVU: the hero explaining the greatness of learning to the confidante.

kalvippirivu/kalvivayiṟpirivu Vide ŌTAṞPIRIVU.

kalakkam A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine being bewildered not knowing what to do.

kalakkamkaṇṭuraittal A sub-situation under the AKAM theme ŌTAṞPIRIVU: the confidante's utterance as she notices the bewilderment of the heroine on hearing of the parting of the hero for the sake of learning.

kalakkamuṟṟu niṟṟal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante standing bewildered as the foster-mother resorts to divination of the heroine's 'ailment'.

kalaṅkimoḻital A MEYPPĀṬU pertaining to the sixth phase of pre-marital love: the heroine making utterances in bewilderment.

kalattiṟpirivu An AKAM concept: separation of the hero from the heroine, going by sea in pursuit of his chosen objectives.

kalantuṭaṉvaruvōrk kaṇṭu kēṭṭal (Also CEVILI KALANTUṬAṈVARUVŌRK KAṆṬU KĒṬṬAL and PUṆARNTUṬAṈVARUVŌRAIP PORUNTI VIṆĀTAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the foster-mother enquiring of pairs of lovers who have been returning from their elopement, about the heroine who has also eloped with the hero.

kalantuṭaṉvaruvōr pulampalṭēṟṟal Vide AVAR PULAMPALTĒṞṞAL.

kalantuḻi makiḻtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: (the heroine) rejoicing in union as the hero returns from his mistress.

kalampakakkali Stanza consisting of lines of unequal number of letters, opp. to KAṬṬAḶAIKKALI.

kalampakam A verse genre in ANTĀTI metrical linkage, composed of different kinds of stanzas numbering 100 and comprising eighteen constituents, viz., ORUPŌKU (the absence of one of the constituents of VAṆṆAKAVOTTĀḺICAIKKALI), PUYAM (describing the valorous deeds of the hero), MATAṄKIYĀR or MATAṄKU (love of a man towards a beautiful young actress who plays with swords in both hands), AMMĀṈAI (a song in the debate-form sung by three women the first two lines by the first woman, the next two by the second woman, and the last line by the third woman), KĀḶAM (describing the fluctua-tions of happiness and sorrow experien-ced by the heroine in separation during the different seasons), CAMPIRATAM (a magician relating his wondrous perfor-mances), KĀR (the hero addressing the clouds as he returns after his quest for wealth), TAVAM (describing the greatness of the men of penance), KUṞAM (fortune-telling by KUṞATTI to the heroine), MAṞAM (refusal through the messenger by the *maṟavaṉ* to give a girl of his clan to the king in marriage), PĀṆ (address by the heroine or her confidante to the minstrel-messenger coming from the hero who has gone after the prostitutes), KAḶI (the effusions of a drunkard), CITTU (alche-mists relating their feats), IRAṄKAL (the heroine or her confidante relating the affliction of the former in separation), KAIKKIḶAI (the utterance of the man suffering from unreciprocated sexual love), TŪTU (the hero or heroine in separation sending message through a companion, bird, etc.), VAṆṬU

(describing the excellence of the beetle and sending it as love-messenger), TALAI (the confidante offering the green-foliage to the heroine given by the hero as present to her), ŪCAL (describing the woman on swing), KORRIYĀR (address by a lewd person on seeing a Vaiṣṇava female mendicant), PICCIYĀR (address by a lewd person wooing a Saiva female mendicant), IṬAICCIYĀR (address by a lewd person wooing a herdswoman), and VALAICCIYĀR (address by a lewd person wooing a fisherwoman).

kalampakamālai (Also PAṆMAṆIMĀLAI) A verse genre: poem containing all the constituents of a KALAMPAKAM except ORUPŌKU, ŪCAL and AMMĀṈAI.

kalampakaveṇpā Lack of agreement in the number of letters among the lines of a stanza.

kalavi (Also KŪṬṬAM and PUṆARCCI/PUṆARTAL 1) An AKAM theme: union of the hero and the heroine.

kalavikarutip pulattal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine tending to sulking with a view to accomplishing more and more of joy in union.

kalaviyiṭattu ūṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine sulking with the hero in the bed.

kalaviyiṉpam kūṟal A sub-situation under the AKAM theme MAṆAÑCIṞAPPURAITTAL: the foster-mother telling the mother about the joy of union of hero and the heroine.

kalaviyuraittal (Also PUṆARCCIYIṈ MAKIḺTAL) A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the utterance of the hero revealing his exultation of union with the heroine.

kalaviyiṉmakiḻcci (Also KALAVIYIṈMAKIḺTAL 1) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero and the heroine enjoying sexual union.

kalaviyiṉmakiḻtal 1. Vide KALAVIYIṈ MAKIḺCCI. 2. (Also PUṆARTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the union of the hero with the heroine during night trysts.

kalavaiyaṇi Vide CAṄKIRAṆAVAṆI.

kalittaḷai Metrical connection between two successive feet in which a KĀYCCĪR is followed by a foot beginning in NIRAI.

kalittāḻici An auxiliary form of KALIPPĀ verse, consisting of lines of equal length, the last one being longer than the rest, with any number of stanzas treating of more than one subject. Cf. KALIYOTTĀḺICAI.

kalitturai Vide KAṬṬAḶAIKKALITTURAI.

kalitturai iṇaimaṇimālai Vide IṆAIMAṆIMĀLAI.

kalitturaiyantāti (Also KALIYANTĀTI) A verse genre: poem in thirty stanzas in KAṬṬAḶAIK-KALIPPĀ or VEṆKALIPPĀ metre using the ANTĀTI metrical linkage, with each stanza marked by the occurrence of (i) one of the three classes of letters, viz., hard, soft and medial consistently, (ii) short or long vowels without being mixed with one another, (iii) four lines each line being characterized by four features of verse rhythm (KALAI) and (iv) the same type of rhythmic flow in all the four lines.

kalinilaitturai A sub-class of KALITTURAI marked by the occurrence of lines the interchange of which will change the meaning.

kalinilaiviruttam A sub-class of KALI VIRUTTAM marked by four lines of four feet each,

the interchange of lines of which will change the meaning.

kalippā One of the four principal classes of metre in Tamil. It admits VEṆCĪR (trisyllabic simple), IYAṞCĪR (disyllabic simple) and ĀCIRIYAVURICCĪR (disyllabic complex), except NĒR-ending feet and combinations based on these. Lines of letters from thirteen to twenty can occur in it. Generally it is of lines of four feet, but other lines of one to three and five to six feet may also occur. It ends with an AKAVAL or VEṆPĀ metre. It is of TUḶḶALŌCAI (jumping) rhythm.

KALIPPĀ is of four kinds according to *tolkāppiyam*, viz., OTTĀḺICAIKKLI, KALIVEṆPĀṬṬU, KOCCAKAKKALIPPĀ and UṞAḺKALIPPĀ; and of three kinds according to *yāpparuṅkalam*, viz., OTTĀḺICAI, KALIVEṆPĀ or VEṆKALIPPĀ and KOCCAKAKKALIPPĀ.

OTTĀḺICAI according to *tolkāppiyam* splits into VAṆṆAKAM and ORUPŌKU, and according to *yāpparuṅkalam*, into NĒRICAI OTTĀḺICAI KALIPPĀ, AMPŌTARAṄKAVOTTĀḺICAI and VAṆṆAKAVOTTĀḺICAIKKALI. According to *tolkāppiyam*, ORUPŌKU goes into KOCCAKAVORUPŌKU and AMPŌTARAṄKAVORUPŌKU.

Yāpparuṅkalam divides KOCCAKAKKALIPPĀ into five kinds, viz., TARAVU, TARAVIṆAIKKOCCAKAKKALIPPĀ, CIṞṞĀḺICAI, PAKṞĀḺICAI and MAYAṄKICAIKKOCCAKAK-KALIPPĀ.

The constituents of KALIPPĀ are TARAVU, TĀḺICAI, ARĀKAM, AMPŌTARAṄKAM, TAṈICCOL and CURITAKAM.

The auxiliary metres (PĀVIṈAM) of KALIPPĀ are KALITTĀḺICAI, KALITTUṞAI and KALIVIRUTTAM.

kalimaṇṭilatturai A sub-class of KALITTUṞAI marked by occurrence of lines which can be interchanged without change of meaning.

kalimaṇṭilaviruttam A sub-class of KALI VIRUTTAM marked by four lines of four feet each and by the occurrence of lines which can be interchanged without change of meaning.

kaliyaṭi Lines distinctive of KALIPPĀ marked by TUḶḶALŌCAI (jumping rhythm).

kaliyantāti Vide KALITTUṞAIYANTĀTI.

kaliyāṇacuntaram A verse genre: poem on a person marrying the daughter of a maternal uncle or paternal aunt, that is allowed by convention to be taken in marriage by him.

kaliyottāḺicai An auxiliary metre related to KALIPPĀ: verse of any number of lines of equal length except the last line having extra feet, being the same as that of KALITTĀḺICAI, but differs from KALITTĀḺICAI in that it has three successive stanzas on a given subject.

kaliviruttam An auxiliary form of KALIPPĀ verse having four feet in each of its four lines.

kaliveṇpā 1. (Also KALIVEṆPĀṬṬU and VEṆKALIPPĀ) A kind of KALI verse in which the last line has three feet similar to a VEṆPĀ. 2. A verse genre: composition in KALIVEṆPĀ metre.

kaliveṇpāṭṭu Vide KALIVEṆPĀ 1.

kaluḷtaṟkāraṇamkūṟal (Also TALAIMAKAḶ KALUḶTAṞKUKKĀRAṆAM KŪṞAL) A sub-situation under the AKAM theme AṞATTOṬU NIṞṞAL: the heroine explaining to her confidante why she had been grieving.

kalai 1. Art. 2. Part of VAṆṆAM constituted by 3 KUḶIPPU (a harmonic rhythm in verse) lines, and one distinct 'jumping' rhythm.

kalaikkalañciyam Encyclopaedia. A book of 'circular' or general information, comprising three basic kinds, viz., (i) those which are encyclopaedic in intent but not universally comprehensive, (ii) comprehensive encyclopaedias, and (iii) special encyclopaedias.

kalaikalaikkākak kōṭpāṭu Art for art's sake. A standpoint of the philosophy of aesthetics that values art for its inherent aesthetic quality rather than for any practical or moral considerations.

kalaiñāṉam Vide ARUPATTUNĀṈKU KALAIKAḶ.

kalaimalaivu Vide MALAIVU.

kalaimalaivu amaiti Vide MALAIVAMAITI.

kalaimāṉ viṉātal A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she has encountered there a stag.

kalaiyoṭumalaivu A defect in poetry.

kavvai Vide ALAR.

kavacam A minor literary genre on mantras used as a means of protection.

kavaṉakam Vide AVATĀṈAKKALAI.

kavarpaṭuporuṇmoḻi A defect in composition: ambiguous language. It is the result of something being stated in such a way that its meaning cannot be definitely determined. Some of the principal causes of ambiguity are connotations, unusual syntax and inordinate brevity.

kavarpaṭuporuṇmoḻi amaiti A poetic license which allows KAVARPAṬUPORUṆMOḺI in contexts where only the intended meaning is possible.

kavaṉṟuraittal 1. A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant, concerned about the state of the hero after his having fallen for the heroine, expressing his anguish over it. 2. (Also CEVILITAṈ AṞIVIṈMAITAṈṈAI NONTURAITTAL) A sub-situation under UṬAṈPŌKKU: the foster-mother regretting that she did not read into the mind of the heroine as regards her intention of elopement.

kavi Vide PULAVAR.

kavikaṟṟōṉ Panegyrist, encomiast.

kavikūṟṟu A statement in a work purporting to be the author's own observation as distinguished from that put into the mouth of a character.

kaviccakkaravartti Emperor among poets, a distinctive title of eminent Tamiḻ poets.

kaviñaṉ Poet.

kavitai Poetry.

kavitaikkalai / kavitaiyiyal Poetics. The theory or principles of the nature of poetry or its composition, the aesthetic principles of a literary genre.

kavimālai (Also PĀMĀLAI) A garland of verses.

kaviyaraṅkam Poets' meet open to all.

kaviyaraṅkēṟutal 1. Obtaining recognition as a poet at the hands of the members of an academy. 2. Being accepted as a work of merit by the members of an academy.

kaviyurimai Poetic license. The linguistic as well as non-linguistic liberty taken by poets in composing verse. Poets may use unusual syntax, archaic words (VAḺAKKIḺAPPU) and neologisms (PUTUCCOṞPORUḶ), eye-rhymes or half-rhymes, etc., as well as anachronism (KĀLAVAḺU) which are admissible so long as they maintain or heighten the impact of the work.

kavirattiṉam Jewel among poets, an eminent poet.

kavirācaṉ / kavirāyaṉ King among poets, a great poet.

kavivāṇar Those who live, move and have their being in poetry; learned poets.

kaviṉkalai Vide IṈKALAI.

kaviṉaḻipuraittal 1. A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine telling her confidante about the withering of her beauty. 2. A sub-situation under VARAIVU KAṬĀTAL: the confidante of the heroine telling the hero of the withering of the beauty of the heroine.

kavuttukavātam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

kaḻaṅkāṭal Girls' game with molucca beans.

kaḻaṅku An AKAM concept: the foster-mother trying to find out the cause of change in the demeanour of the heroine through divination with the help of molucca beans. Cf. KAṬṬU.

kaḻaṅkupparuvam Vide PIḶḶAIKKAVI.

kaḻalnilai A PUṞAM sub-situation: warriors decorating a youthful victor with anklets and singing his praises to the accompaniment of a dance.

kaḻaṟṟetir maṟuttal/kaḻaṟṟetir maṟai (Also KIḶAVŌṈ KAḺAṞṞETIRMAṞUTTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero rejecting the dissuasions of his confidant.

kaḻaṟiyuraittal (Also KAṞṞAṞIPĀṄKAṈ KAḺAṞAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the learned confidant rebuking the hero for his passion of love for the heroine, and dissuading him from his intention.

kaḻikkaraippulampal 1. An AKAM sub-situation: utterance of the heroine lamenting her separation from the hero with the maritime tract as the background. 2. (Also CAMUTTIRAVILĀCAM) A poem on the soliloquy of the heroine on the sea-shore lamenting her separation from the hero.

kaḻintōr oḻintōrkkuk kāṭṭiya mutumai (Also MUTUKĀÑCI) A PUṞAM sub-situation under KĀÑCITTIṆAI: theme of admonition and instruction by men of ripe wisdom to inexperienced youth

kaḻineṭil A verse genre: composition marked by extra-long lines of six feet and above (KAḺINEṬILAṬI), comprising two sub-categories NEṬUṄKAḺINEṬIL (fourteen feet), and KUṞUṄKAḺINEṬIL (seven feet).

kaḻineṭilaṭi Vide AṬI.

kaḻiyāytal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the heroine of the distress of the hero in love and his remaining fixed at one place.

kaḻaikkūttu Vide KAMPAṄKŪṬṬU.

kaḻaiyoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the foster-mother crying to the bamboo trees on the way while in search of the heroine who has eloped with the hero.

kaḷvar One of the sources of the MEYPPĀṬU ACCAM (fear): thieves.

kaḷḷakkavi (Also CŌRAKAVI and TIRUṬṬUKKAVI) 1. A plagiarist - poet. 2. One who transfers a poem composed in honour of one to another.

kaḷḷappuṇarcci (Also KAḶAVIṞKŪṬṬAM and MĀYAPPUṆARCCI) An AKAM concept: secret pre-marital union between lovers.

kaḷappāṭṭu Song or ballad of the threshing floor.

kaḷamcuṭṭukiḷavi An AKAM concept: the utterance of the heroine indicating the place of meeting between her and the hero after the first 'natural union'.

kaḷavaḷi / kaḷavaḷivāḻttu 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a bard praising the spoils of a victorious king in war. 2. A literary genre on the above theme.

kaḷaviṟkūṭṭam Vide KALLAPPUṆAṞCCI.

kaḷavu/kaḷavoḻukkam An AKAM concept: one of the two principal phases in the love-relationship between the hero and the heroine: pre-marital, clandestine love. Cf. KAṞPU.

kaḷavukaṉṉi A verse genre: poem on a hero in intense passion seeking the union of the heroine and going to her at midnight, an evolution of the KUṞIÑCI poems of AKATTIṆAI.

kaḷavēḷvi (Also MAṞAKKAḶAVĒḶVI) A sub-situation under the PUṞAM theme VĀKAITTIṆAI: eulogizing a warrior on his destroying his enemies and offering their bodies as sacrifice to the demonesses.

kaḷaṉ Vide AKAPPĀṬṬUṞUPPU.

kaḷi Vide KALAMPAKAM.

kaḷiyarvaṇṇam A kind of VAṆṆAM verse extolling the pleasures of high living, dainty food, and vinous liquors.

kaḷiyāṭṭappāṭṭu (Also VEṞIYĀṬṬAPPĀṬṬU) Dithyramb. A literary expression characterized by wild, passionate, excited, impetuous language.

kaḷiṟṟuṭaṉilai (Also KAḶIṞEṞINTETIRNTŌRPĀṬU) A sub-situation under the PUṞAM theme TUMPAITTIṆAI: the warrior being killed by the elephant that he has pierced through with his javelin.

kaḷiṟṟuviruttam Vide ĀṈAIVIRUTTAM.

kaḷiṟutarupuṇarcci An AKAM concept: union of a young man with a maiden on his having rescued her from an elephant.

kaḷiṟutarupuṇarcciyāl aṟattoṭu niṟṟal (Also TŌḶI KAḶIṞUTARU PUṆARCCIYĀL AṞATTOṬU NIṞṞAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante revealing the love of the hero and the heroine as happening on his having rescued her from an elephant.

kaḷiṟuviṉātal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under the AKAM theme PĀṄKIMATIYUṬAṆPĀṬU: the hero intending to entreat the confidante of the heroine for meeting with her lady, asking her (as a false pretext) if they have encountered there an elephant.

kaḷiṟeṟintetirntōrpāṭu Vide KAḶIṞṞUṬAṆILAI.

kaṟkāṇṭal A PUṞAM sub-situation: theme of selecting a stone to cut the image and inscribe the memoirs of a fallen hero.

kaṟkōṇilai A PUṞAM sub-situation: theme of removing the selected block of stone for a NAṬUKAL.

kaṟparivittal (Also MAṆAMAṆAICCEṆṞUVANTA CEVILI POṞṞOṬI KAṞPIYAL NAṞṞĀYKKU UṆARTTAL) A sub-situation under the AKAM theme ILVĀḶKKAI: the foster-mother, who had been to the house of the heroine, informing the mother about the conjugal life of the heroine.

kaṟpaṉāvātam Utopianism, a vision of an ideal place, lost or unknown to the contemporary society. Cf. KUṞIKKŌḶ ULAKU.

kaṟpaṉai Imagination. Being associated with aesthetic creativity, it is seen as the opposite of reason. It also refers to the

mind's power to call up images. Romantic theorists privilege it above fancy (VEṞṞUK KAṞPAṈAI), and see it as the creative and unifying faculty of the mind.

kaṟpaṉaikkatai Romance. Today, it refers to a fictional account of passionate love prevailing against social, economic, or psychological odds, but any plot that revolves around love can now be characterized as romance. Love stories whose characters, situations, or events are given a historical setting are often referred to as historical romances.

kaṟpaṉaittēṭal Quest motif.

kaṟpaṉaivilācam A verse genre: poem of engaging imaginative interest describing the limbs of the heroine from head to toe, taking her to be the fruit of the great sacrificial offerings of the sages.

kaṟpita naṭappiyal Magic realism. Mixture of realistic and fantastic elements, with realistic details and esoteric knowledge being intertwined with dreamlike sequences, abrupt chronological shifts, and complex, tangled plots. It also frequently incorporates fairy tales and myths.

kaṟpu (Also KAṞPOḺUKKAM) 1. An AKAM concept one of the two principal phases in the love-relationship between the hero and the heroine: wedded love. Cf. KAḶAVU. 2. Chastity, a feminine virtue.

kaṟpunalaṉuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante telling the hero of the overriding importance of chastity to the heroine implying that they should go in for elopement.

kaṟpunilaikkiraṅkal A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother's utterance of concern about the abiding union of the heroine with the hero.

kaṟpup payappuraittal A sub-situation under the AKAM theme MAṈAÑCIṞAPPURAITTAL. the foster-mother telling mother of the fruit of the married life of the heroine.

kaṟpumullai A PUṞAM sub-situation: 1. Theme of wife extolling the virtues of her husband. 2. Theme of extolling a woman maintaining equanimity during the separation of her husband. 3. Theme of a wife praying for the continuance of the pleasure of welcoming guests with the loving co-operation of her husband.

kaṟpumēmpāṭu pāṅki kaḷaṟal/kaṟpu mēmpāṭu pūṇmulaippāṅki pukaṟal) A sub-situation under the AKAM theme UṬAṈPŌKKU: (the heroine feeling concerned about the loss of feminine modesty which the elopement may entail), the confidante impressing on her that chastity is a superior virtue.

kaṟpoṭupuṇarntakavvai An AKAM concept a phase in the love relation between the hero and the heroine: the people around in the town of the heroine coming to know of the heroine having been united to the hero by eloping with him.

kaṟpoḻukkam Vide KAṞPU.

kaṟṟaṟipāṅkaṉ kaḷaṟal Vide KAḶAṞIYURAITTAL.

kaṟṟuccolli / kaṟṟuccollōṉ Junior poet who always accompanies his teacher and speaks out for him.

kaṟṟōr naviṟciyaṉi A figure of speech in which enhancement of merit is attributed to a seeming cause.

kaṉmam Vide PĀCAM.

kaṉṉattampam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

kan̲n̲alporuttam Finding harmony between the letters in the name of the hero and certain numerological factors arrived at on the basis of the time of composition of the work on the hero and the five short vowels attributed to the gods of the five directions (East - Sun; South - Yama; West-Varuṇan̲; North - Moon; Middle - Piraman̲).

kan̲n̲imayakkam A verse genre: poem on a man of great handsomeness charming a woman into his own.

kan̲akaccur̲r̲am Vide ENPĒRĀYAM.

kan̲akaparīṭcai Vide ARUPATTUNĀNKU KALAIKAL.

kan̲akāpiṭēkam A verse genre: poem on the hero presenting the heroine's confidante with a bag of gold as a mark of his love for the heroine.

kan̲amāppalakai (Also CAṄKAPPALAKAI) Miraculous seat capable of accommodating only deserving scholars, believed to have been granted by Civan̲ at Maturai to the CAṄKAM poets.

kan̲aviḻantu uraittal A sub-situation under the AKAM theme PARATTAIYIR̲PIRIVU: the heroine telling her confidante about her loss of union with the hero in dream, taking the dream to be real and feigning anger with him.

kan̲avin̲arar̲r̲al 1. A sub-situation under the AKAPPUR̲AM theme KAIKKILAI: the heroine sobbing her heart out as the hero who appears in dream disappears. 2. A sub-situation under the AKAPPUR̲AM theme KAIKKIḶAI: the heroine saying that only the advent of night (when she may see the hero in dream) can keep her alive.

kan̲avu A MEYPPĀṬU other than the principal eight: dreaming.

kan̲avukkāṭci Dream vision or dream allegory. It is a type of narrative in which the narrator falls asleep, dreams, and relates the contents of the dream. The narrator meeting in dream figures bearing names like Hope, etc., invests this mode with an allegorical aspect.

kan̲avunalipuraittal 1. (Also TALAIMAKAḶ KAN̲AVU NALIPURAITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine telling her confidante about the affliction caused by the hero by his union with her in dream and disappearance while coming awake. 2. A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante telling the hero about the affliction the heroine is subjected to as he appears in her dreams.

kan̲avunilaikkar̲pan̲ai Visionary imagination.

kan̲avunilaiyuraittal An AKAM concept: the heroine speaking of her nocturnal dreams.

kan̲avoṭumayaṅkal A MEYPPĀṬU pertaining to PERUNTIṆAI: the heroine's delusion in dreams.

kan̲āmayakkam Hallucination.

kan̲i/kan̲iccīr Trisyllabic feet of NIRAI ending.

kācu A formula of a foot of two NĒRACAI, the second ending in *u*, occurring in the last foot of a VEṆPĀ. Cf. PIR̲APPU.

kāñci 1. (Also KĀÑCITTIṆAI) A PUR̲AM theme: inculcating belief in the instability of earthly things as a necessary preliminary to attain liberation. 2. (Also KĀÑCITTIṆAI) A PUR̲AM theme describing a warrior defending his position wearing a garland of *kāñci* flowers. 3. A PUR̲AM sub-situation: describing the defence of the fortress on

the approach of an enemy by a king decked with *kāñci* flowers appropriate to the occasion. Its AKAM (AKAPPUṞAM) parallel is PERUNTIṆAI. 4. An ancient secondary melody type of the CEVVAḺI class.

kāñcittiṇai Vide KĀÑCI 1 and 2.

kāñcimālai A verse genre: poem on the firm stand of warriors wearing the *kāñci* garland ready to face the invading enemy.

kāñciyetirvu A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: a warrior successfully defending himself against the onslaught of his enemies.

kāṭci 1. A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the first sight of the heroine by the hero. 2. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: choice of hero-stone. 3. Scene. 4. (Also KĀṆṬAL 1) Vide PIRAMĀṆAM.

kāṭcippaṭimam Visual image.

kāṭciyaṇi (Also CUṬṬAṆI and NITARICAṆAVAṆI) A figure of speech in which the quality or action of an object is described as affecting another, either for good or evil.

kāṭcivari Dance exhibiting sorrow and distress.

kāṭakaccakkaram A kind of CITTIRAKKAVI (metrical compositon fitted into fanciful figures).

kāṭuvāḻttu A PUṞAM sub-situation: theme of praising the burning ghat as perpetually impressing upon the minds of people the transitoriness of earthly things.

kāṇṭam (Also PARUVAM) Canto of a literary work.

kāṇṭal 1. Vide KĀṬCI 4. 2. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the emaciation of the heroine on her sight of the hero.

kāṇṭalvalital A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the state of the heroine, emaciated, desiring to see the hero again.

kāṇṭikai urai Vide URAI 1.

kāṇvari Dances performed at frequent intervals by expert dancers on the stage.

kāṇaruttāpatti Implication from a sight seen, as distinct from KĒḶVIYARUTTĀPATTI.

kāṇaviruppam A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero, having parted from the heroine in search of the prostitutes, desiring to go back to the heroine.

kātal 1. A verse genre: amorous poem dealing with aspects of love and sex interspersed with lavish praise of patrons. 2. Love. 3. Sexual love.

kātalkaṭṭuraittal A sub-situation under MAṆAÑCIṞAPPURAITTAL: the foster-mother telling mother of the great love of the hero for the heroine.

kātalkaimikal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine's love for the hero going boundless.

kātalaṉ talaivi mūtaṟivuṭaimai moḻital A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante speaking of the immaturity of the heroine, the hero replying that she is mature enough to feel and respond to the passion of love.

kātalaṉ pirivuḻik kaṇṭōr pulavikku ētitām ivviṟaivikkeṉṟal Vide KAṆṬAVAR KŪṞAL.

kātalaṉ mulaivilai viṭuttamai pāṅki kātalikku uraittal A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante informing the heroine about

the hero sending bride-price to her parents.

kātalilkaḷittal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine in the unrelaxing embrace of the hero, being in overflowing joy at the intensity of love.

kātali naṟṟāy uḷḷa makiḻcciyuḷḷal (Also NAṞṞĀY UḶḶA MAKIḺCCI UḶḶAL) A sub-situation under the AKAM theme VARAIVU MALIVU the heroine feeling that her mother would delight in the bride-price sent by the hero.

kātaliṉvilakkal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero and the heroine on elopement through the arid tract, the spectators on the way asking them to break their journey and stay with them for a while.

kātaṟkāmam Bodily union based on mutual love.

kātaṟciṟappuraittal An AKAM concept: declaration of love's unique excellence.

kātaṟparattai An AKAM concept: woman of the courtezan class warmly attached to the hero and not residing in his quarters, distinct from IṞPARATTAI.

kātaṟpāṭal Madrigal.

kātai Division (usually called canto) of an epic/narrative poem. Cf. KĀṆṬAM and CARUKKAM.

kātaikarappu A variety of CITTIRAKKAVI: stanza so composed that the letters in it will constitute another, already existing verse when they are put in a correct sequence, the latter being concealed in the newly composed verse.

kātoṉṟukaḷaital A MEYPPĀṬU pertaining to the second phase of pre-marital love· (the heroine's) ear-ornament falling down.

kāntam Vide VAITARUPPANEṞI.

kāntaruvappuṇarcci / kāntaruvam Vide KANTARUVAMAṆAM.

kāntaruva vātam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

kāntaḷ 1. A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI· describing a dance of one possessed by the spirit of God Murukaṉ and wearing the *kāntaḷ* flower. 2. A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI· singing the praises of *kāntaḷ*, the flower sacred to God Murukaṉ.

kāntārapañcamam / kāntāram An ancient secondary melody-type of the PĀLAI class.

kānti Vide VAITARUPPANEṞI.

kāppiyakkaṭṭumāṉam Architectonics.

kāppiyakkalitturai A species of KALITTUṞAI verse.

kāppiyam (Also KĀVIYAM) A narrative poem, an epic which deals with fewer among the four principal objects of human pursuit (UṞUTIPPORUḶ), viz., AṞAM, PORUḶ, IṈPAM and VĪṬU. Cf. PERUṄKĀPPIYAM.

kāppu/kāppucceyyuḷ Invocatory verse in a literary composition.

kāppuciṟaimikka kaiyaṟukiḷavi A sub-situation under the AKAM theme PĀṄKIYIṞ-KŪṬṬAM: the distressed utterance of the heroine at the severity of watch by the kin.

kāpputaittenṟu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love token (a bunch of tender leaves) of the hero saying that their place is secured against approach by outsiders.

kāppupparvuam Vide PIḶḶAIKKAVI.

kāppumālai A verse genre: poem of three, five or seven verses in which the protection of deities is implored.

kāppurai Apology.

kāpālam (Also KĀPĀLIKAM) A sect peripheral to CAIVAM which holds that souls are eternal, plural and omnipresent, enjoins taking alms in human skull with green flags in hand, as the necessary stage for becoming the perfected soul (*mukta*), and promises the latter Civaṉ-like bliss.

kāpālikam 1. Vide KĀPĀLAM. 2. Vide KUḶAKAM.

kāmakkaṭappu Inordinate passion, uncontrollable lust.

kāmakkaṭavuḷ (Also KĀMAṈ and MAṈMATAṈ) The God of love, the Indian Cupid.

kāmakkiḻatti An AKAM concept: faithful concubine or mistress.

kāmakkiḻattiyaik kaṉṭamai pakartal (Also PARATTAIYAIK KAṆṬAMAI KŪṞIP PULATTAL) A sub-situation under the AKAM theme PARATTIYIṞPIRIVU: (the hero telling the heroine that he knows no one except her) the heroine, sulking, saying that she has seen his concubine.

kāmakkūṭṭam An AKAM concept: clandestine intercourse between the hero and the heroine before marriage. Cf. KĀMAPPUṆARCCI.

kāmaccuvaiyaṇi Vide IRATAVAṆI.

kāmappuṇarcci Vide IYAṞKAIPPUṆARCCI.

kāmam 1. An AKAM theme: the fulness of love. 2. Vide AṞUPAKAI.

kāmamnīttapāl A sub-situation under the PUṞAM theme VĀKAITTIṆAI: being freed of desires.

kāmammikka kaḻipaṭarkiḻavi (Also CEṈṞŌṈ NIṬALIṞ KĀMAMMIKKA KAḺIPAṬARKIḺAVI) A sub-situation under the AKAM theme PAṄKIYIṞKŪṬṬAM: the utterance of the heroine born of exceeding passion of love for the hero, addressing the inanimate things and imagining to have seen what she did not.

kāmam mika uraittal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante telling the hero of the intense passion of love the heroine is in.

kāmaracamālai (Also VACCIRĀṄKI) A verse genre: poem on eroticism.

kāmaviṉṉicai A kind of CENTUṞAI verse.

kāmaṉ Vide KĀMAKKAṬAVUḶ.

kāyccīr Metrical foot of three ACAI ending in NĒR.

kāyacitti Power of securing the body by magical medicaments against age and its effects, as loss of teeth, grey hair, decay of mental or physical powers.

kār Vide KALAMPAKAM.

kārkālam Vide MUTAṞPORUḶ.

kārmullai A PUṞAM sub-situation: theme describing the approach of a dark cloud, reminding the expectant wife that the time has come for her husband to return home from his pursuit.

kārakavētu Vide ĒTUVAṆI.

kārakavētuvitirēkam Vide ĒTUVITIRĒKAM.

kāraṇakāriya viḷakkamuṟai Discursive method.

kāraṇappuṇaivilippukaḻcci A kind of PUṆAIVILIPPUKAḺCCIYAṆI in which the deed (the subject of comparison) is inferred through the statement of the cause of the deed (the standard of comparison).

kāraṇam munturūum kāriyanilaiyētu A figure of speech and a sub-class of ĒTUVAṆI: the cause preceding the effect.

kāraṇam vilakkik kāriyam pulappaṭuttal A figure of speech and a sub-class of PIṞITU

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

ĀRĀYCCIYAṆI in which effects are represented as taking place without any apparent reason.

kāraṇamālaiyaṇi A figure of speech in which a chain of causes followed by their corresponding effects occurs. Cf. KĀRIYAMĀLAIYAṆI.

kāraṇavākupeyar A figure of speech: noun, literally signifying cause, used figuratively to denote the effect, as *tiruvācakam*, distinct from KĀRIYAVĀKUPEYAR.

kāraṇavārāycci A figure of speech in which an antecedent cause is represented as not producing the effect.

kāraṇavilakku A figure of speech in which a statement is heightened in effect by the suggestion of an apparent contradiction in relation to the cause of an action.

kāraṇavuvamai Vide ĒTUVUVAMAI.

kāraṇāṉumāṉam Inference based on the cause of an action.

kārikai Verse in KALITTURAI metre.

kāriyappuṉaivilippukaḻcci A kind of PUṈAIVILIPPUKAḺCCIYAṆI in which the cause of a deed (subject of comparison) is inferred through the statement of the deed (the standard of comparison).

kāriyammuntuṟūum kāraṇanilaiyētu A figure of speech and a sub-class of ĒTUVAṆI: an action preceding its cause.

kāriyamālaiyaṇi A figure of speech in which a chain of deeds followed by their corresponding causes occurs. Cf. KĀRAṆAMĀLAIYAṆI.

kāriyavākupeyar A figure of speech: noun, literally signifying effect, used figuratively to denote the cause, distinct from KĀRAṆAVĀKUPEYAR.

kāriyavilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a statement is heightened in effect by the suggestion of an apparent contradiction in relation to the effect of an action.

kāriyāṉumāṉam Inference based on result.

kāruṭam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

kālkōḷ A sub-situation under the PUṞAM theme KARANTAITTIṆAI: commencing the sculpture of the figure of a warrior, who died in battle, on a memorial stone.

kāla uṇarvu Zeitgeist. 'Sprit of the times'. The trend, fashion, or taste of a particular period.

kāla orumai Unity of time.

kālakkārakavētu Vide ĒTUVAṆI.

kāla nikaḻvuraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the matrons urging the heroine to end her love-quarrel with the hero who has since returned from the courtesans, telling her of the evening they are in, the time apt for love-union.

kālappakuppu Periodicity. The idea that there are distinct periods or ages within the literature of a nation or culture.

kālappaṇ Mode in music appropriate to a particular time.

kālam 1. Vide AKAPPĀṬṬUṞUPPU. 2. Vide KALAMPAKAM.

kālamkūṟi varaivukaṭātal (Also VARAIYUMNĀḶ UṆARTTAL) A sub-situation of the phase VARAIVUKAṬĀTAL under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante urging the hero to wed the heroine affirming that the time is opportune.

kālam maṟaitturaittal Vide IKUḶAIVAMPU EṈṞAL.

kālamayakku A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: theme of the

confidante convincing the heroine that the winter season when her lord should return has not arrived, though it is actually otherwise.

kālamalaivamaiti Vide MALAIVAMAITI.

kālamalaivu Vide MALAIVU.

kālavaḻu Anachronism, something that is not placed in its proper historical time period.

kālavākupeyar A figure of speech: noun, literally signifying time or season, used figuratively to denote anything connected therewith, as the month *kārttikai* for a plant which blossoms in that month.

kāliṟpirivu An AKAM concept: separation of the hero from the heroine, going on land in pursuit of his chosen objectives.

kāvaṭiccintu Vide CINTU.

kāvalmaram Vide KAṬIMARAM.

kāvalmikavuraittal A sub-situation of the phase VARAIVUKAṬĀTAL under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the hero of the intensification of the watch they have been subjected to.

kāvalmēlvaittuk kaṇ tuyilāmaikūṟal A sub-situation under the AKAM theme VARAIVU-MUṬUKKAM: (the hero by the hedge-side), the people around wondering at the sleeplessness of the heroine as there is a severe surveillance around.

kāvalarkaṭukutal A sub-situation under the AKAM theme IRAVUKKUṞIYIṬAIYĪṬU: the patrolling of the night-guards as reason for the heroine not meeting the hero at the trysting place by night.

kāvaṟkuppirivu talaimakaṉtaṉṉāl uṇarnta tōḻitalaimakaṭkuṇarttal(Also TALAIMAKAṈ PĀṄKIKKUṆARTTAL, TŌḺI TALAIMAKAṬKUṆARTTAL, TŌḺI TALAIVAṈ KĀVAṞ PIRIVUṆARTTAL and PIRIVU AṞIVITTAL) A sub-situation under the AKAM theme KĀVAṞ- PIRIVU: the confidante, having been informed of it by the hero, telling the heroine of the hero's parting from her for defending the country.

kāvaṟpirivu An AKAM concept: a phase in the marital career of love between the hero and the heroine: the hero's parting from the heroine to defend his country.

kāvaṉmullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: extolling the king's rule which provides shelter and security.

kāviti Ancient title conferred on Vēḷāḷas and Vaiśya ladies.

kāvitippū Gold flowers, the badge of the title KĀVITI.

kāviyam Vide AṞUPATTUNĀṈKU KALAIKAḶ and KĀPPIYAM.

kāviyaliṅkavaṇi (Also TOṬARNILAI CEYYUṬ-KUṞIPPAṆI) A figure of speech in which the deeds are stated explicitly while their effects are suggested implicitly.

kāḷāmukam One of the minor systems within the periphery of CAIVAM, closely allied to MĀVIRATAM.

kāṟṟukaṇam (Also MĀRUTAKAṆAM and VĀYU KAṆAM) Rule of propriety in a composition: a foot of *nēr-nēr-nirai* as TĒMĀṄKAṆI considered inauspicious at the commence-ment of a poem, with *cuvāti* as its asteri-cism, the effect being undoing of prospe-rity.

kāṉakakkūttu A kind of dancing.

kāṉalvari Musical love-songs sung in coastal regions.

kāṉavēṭṭam A verse genre: poem on the hero enjoying union with a woman as he is on hunting expedition with his army.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

kiṇṭal ilakkiyam Burlesque, one that imitates the matter or manner of a serious literary work, or literary genre, making the imitation amusing by a ridiculous disparity between its form and style and its subject matter.

kiṇainilai 1. A sub-situation under the PURAM theme VĀKAITTIṆAI: singing the praises of a Vēḷāḷa chief to the accompaniment of a *kiṇai* drum. 2. A sub-situation under the PURAM theme PĀṬĀṆTIṆAI: speaking of the prosperity attained by the beater of the *kiṇai* drum in the royal palace.

kiṇaipporunar Dancing minstrels who sing the praises of Vēḷāḷas, to the accompaniment of a *kiṇai* drum.

kiṇaimakaṉ / kiṇaiyaṉ / kiṇaivaṉ A *kiṇai* drummer of ancient times.

kirantam 1. A unit in prose comprising 32 (barring the consonants) letters in the MAṆIPPIRAVĀḶAM style. 2. A script employed by the Tamils to record Sanskrit writings.

kiriyācaivam A CAIVAM sect which gives prominence to rites and ceremonies, one of the sixteen CAIVAM.

kiriyai Second of the four-fold means of attaining salvation which consists in worshipping Civaṉ with rites and ceremonies prescribed in *āgamas*.

kiḻatti mālaiyampoḻutukaṇṭu iraṅkal (Also KIḺAVŌṈPIRINTUḶIK KIḺATTI MĀLAIYAM POḺUTU KAṆṬU IRAṄKAL) A sub-situation under the AKAM theme ORUCĀRPAKARKURI: the union of the day-tryst not happening, the heroine being distressed at the advent of the evening.

kiḻavaṉ (Also TALAIMAKAṈ and TALAIVAṈ) The AKAM hero.

kiḻavi (Also TALAIMAKAḶ and TALAIVI) The AKAM heroine.

kiḻavōrpaḻittal A sub-situation under the AKAM theme PĀṄKARKŪṬṬAM: the confidant censuring or railing at the hero as the latter refutes the word of remonstration of the former for his passion of love for the heroine.

kiḻavōṉ avaḷnāṭṭaṉiyiyal viṉātal Vide UṬKOṆṬUVIṈĀTAL.

kiḻavōṉ kaḷaṟṟetir maṟuttal Vide KAḶAṞṞETIR MAṞUTTAL.

kiḻavōṉ tañcamperātu neñcoṭukiḻattal (Also TALAIVAṈ TAÑCAMPERĀTU NEÑCOṬU KIḺATTAL and MĒMPAṬUKIḺAVAṈ TAÑCAMPERĀTU NEÑCOṬU KIḺATTAL) A sub-situation under the AKAM theme ORUCĀRPAKARKURI: the hero, with the heroine restrained at home, telling his heart of the helplessness he is in.

kiḻavōṉ pirintuḻik kiḻatti mālaiyampoḻutu kaṇṭiraṅkal. Vide KIḺATTI MĀLAIYAM POḺUTU KAṆṬIRAṄKAL.

kiḻavōṉ vēṭkai tāṅkarkarumai cāṟṟal (also VALIYAḺIVURAITTAL) A sub-situation under the AKAM theme PĀṄKARKŪṬṬAM: the hero convincing his confidant of the unbearable nature of his love-passion for the heroine.

kiḻavōṉāṟṟal A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the hero in a state of having been relieved (with assurance of help from the confidante).

kiḻakkunar Addresser.

kiḻattal naṭai Narrative style.

kiḻattaliyal Narratology. The analysis of the way in which the structural components of a narrative interrelate, and the relationship between this complex of elements and the narrative's basic story

line. Narratologists seek to explain how an author transforms a story line into a literary plot (KATAIPPINNAL) by analysing the "rules" that generate plot from story. In this process, they pay particular attention to such elements as point of view (NŌKKUNILAI), the relations among story, teller and audience; and the levels and types of discourse (KARUTTĀṬAL) used in narratives.

kiḷavi Vide AKAPPĀṬṬURUPPU.

kiḷavikkottu Division of an AKAPPORUṬKŌVAI composition, comprising the thematic situations / phases in it.

kiḷavikkōvai Vide AKAPPORUṬKŌVAI.

kiḷavittalaivaṉ Vide URIPPORUṬṬALAIVAṈ.

kiḷavivēṭṭal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero longing for words from the heroine after his union with her.

kiḷikkaṇṇi A verse genre: poem in couplets in the form of address to a parrot.

kiḷimoḻikkiraṅkal A sub-situation under the AKAM theme UṬAṈPŌKKU: the mother's distress at the sorrowing of the parakeet over the elopement of the heroine.

kiḷiveṉṟi A PUṞAM sub-situation: describing the victory of a parrot in a parrot-fight.

kiḷaikkatai Vide UPĀKKIYĀṈAM 1.

kiḷainarampu Collective name for the first, second, third, fifth and sixth notes of the gamut.

kiṉṉarākam A primary melody-type

kissā An Islamic Tamiḻ literary genre: exposition of the Islamic religious tenets through fictional narratives, in verse, prose, or a mixed form of both.

kīrttaṉam / kīrttaṉai A verse genre: a musical composition.

kīḻkkatuvāy A kind of TOṬAI, the positional agreement of sound features in versification which requires MŌṈAI, etc., to occur in every foot of a line except the penultimate.

kīḻkkatuvāy aḷapeṭai Vide AḶAPEṬAITTOṬAI.

kīḻkkatuvāy iyaipu Vide IYAIPUTTOṬAI.

kīḻkkatuvāy etukai Vide ETUKAI.

kīḻkkatuvāy niralniṟai Vide NIRALNIṞAI.

kīḻkkatuvāy muraṇ Vide MURAṆTOṬAI.

kīḻkkatuvāy mōṉai Vide MŌṈAITTOṬAI.

kīḻkkaṇakku Vide KAṆAKKU.

kīḻttarakkavitai Doggerel. A poorly written verse marked by rough irregular style, and the choice of a sickeningly sentimental or trite subject, either intentional (for comic effect) or unintentional (due to the poet's ineptitude).

kīḻtticaiyiyam Orientalism. It refers to the historical and ideological processes whereby false images of and myths about the Eastern or the "oriental" world have been constructed in various Western discourses, including that of imaginative literature.

kuṭṭam 1. Verse line with fewer than the required number of CĪR. Cf. MUṬṬAṬI. 2. A constituent of the KALIPPĀ verse. Cf. TARAVU.

kuṭakkūttu/kuṭam A variety of KŪTTU: a dance with pots performed by God Kṛṣṇa when Vāṇaṉ imprisoned his grandson Aniruttaṉ.

kuṭikōḷ One of the sources of the MEYPPĀṬU, VEKUḶI (anger): ruining a family by deep-laid schemes.

kuṭinilai A sub-situation under the PUṞAM theme KARANTAITTIṆAI: theme of extolling the greatness of a warrior's family.

kuṭumikaḷainta pukaḻcāṟṟunilai A sub-situation under the PUṞAM theme PĀṬĀṆ-TIṆAI: the king, having destroyed the enemy's fortification, tonsuring his head.

kuṭai Vide ARACARCIṈṈAM.

kuṭaikkūttu God Murukaṉ's dance with an umbrella when the Asuras, unable to withstand His furious onslaught, threw down their weapons and beat a retreat, one of the KŪTTU-s.

kuṭaiccelavu A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out to defend his territory from an advancing enemy.

kuṭaināṭkōḷ 1. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out to capture his enemy's fortress. 2. A literary genre on the above theme.

kuṭainilai A sub-situation under the PUṞAM theme VAÑCITTIṆAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out on an expedition.

kuṭainilaimarapu / kuṭaimaṅkalam 1. A sub-situation under the PUṞAM theme PĀṬĀṆ-TIṆAI: eulogizing the umbrella of a king. 2. A literary genre on the praise of parasol.

kuṭaimullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: theme of eulogizing the state umbrella of a king who returned from battle laden with victory.

kuṭaiviruttam A verse genre: poem in ten stanzas on the royal umbrella composed in ĀCIRIYAVIRUTTAM metre.

kuṭaiveṇpā A verse genre: poem on the royal umbrella composed in VEṆPĀ metre.

kuṇa avanuti Vide AVANUTIYAṆI.

kuṇakkuṟaivicēṭam Vide VICĒṬAVAṆI.

kuṇa kaṭainilait tīvakam Vide KAṬAINILAI KUṆATTĪVAKAM.

kuṇacaivam A CAIVAM sect which holds that salvation is for those who contemplate Civaṉ as having eight attributes and worship Him as His devoted slaves.

kuṇam 1. (Also NEṞI) Inherent excellence of style in a poetic composition, comprising three kinds, viz., VAITTARUPPANEṞI, KAUṬA-NEṞI and PĀÑCĀLANEṞI. 2. Vide KUṆAVILAKKU.

kuṇamutaliṉaittīvakam Vide TĪVAKAVAṆI.

kuṇavaticayam Vide ATICAYAVAṆI.

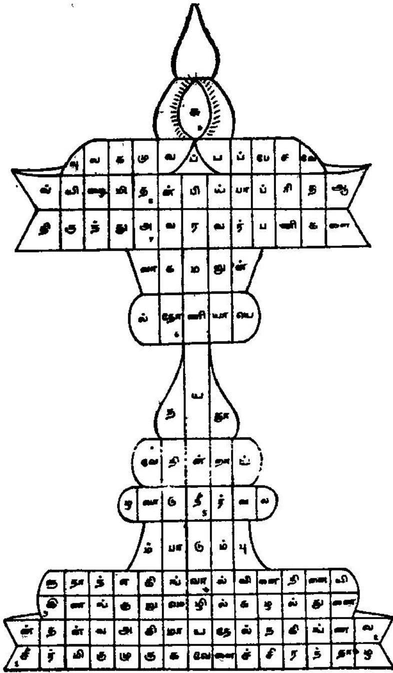
kuṇayiṭainilaittīvakam Vide IṬAINILAI KUṆAT TĪVAKAM.

kuṇavākupeyar (Also PAṆPĀKUPEYAR) A figure of speech: noun, literally signifying an abstract quality used figuratively to denote the concrete object having that quality.

kuṇavilakku (Also PAṆPUTTAṬAIMOḺI) A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a statement is heightened in effect by an apparent contradiction in relation to the nature of the subject.

kuṇavēṟṟumai A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which two comparable things are shown to be distinctive in relation to a given attribute.

kuttuviḷakkuppantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing an oil-lamp with a pedestal (ritually lit in homes and temples) as under:



சித்திர வேலைகள் செய்துயர் தமிழில்
அழிவிலாக் கவியின் அழகு துவள
நந்தமிழ் மாமுகில் நாமகள் நீவ
வெல்லத் தேன்மழை வீழ்ந்து தீம்புனல்
பாயச் செய்த பாசச் செல்வன்
மாதவச் செம்மல்நீ மகிழ்ந்து வாழியவே.

kutirainilai Vide KUTIRAIMAṞAM.

kutiraippā A verse genre: poem on horse in VEṆPĀ metre.

kutiraimaṟam 1. A sub-situation under the PUṞAM theme NOCCITTIṆAI: praising the prowess of a war-horse galloping about the fortification. 2. A sub-situation under the PUṞAM theme TUMPAITTIṆAI: the prowess of the horse in the war against the enemy.

kutiraiviruttam A verse genre: poem in ten stanzas on horse in ĀCIRIYAVIRUTTAM metre.

kutiraiveṉṟi A PUṞAM sub-situation: theme describing the victory of a warrior over a wild horse.

kummi (Also KOMMI) 1. A circular folk dance by women with clapping of hands, singing to tunes. 2. A verse genre adapted to KUMMI dance.

kumarattāṉam Vide TĀṈAM.

kural First note of the Tamil gamut, one of the EḺICAI.

kuravarai varaivetirkoḷḷuvittal A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the heroine telling her confidante to get her (heroine's) kin receive the elders from the family of the hero coming with proposal of marriage to her.

kuravai/kuravaikkūttu 1. Dance in a circle prevalent among the women of the sylvan or hilly tracts. 2. Chorus (group singing and dancing commenting on the action of the play).

kuravaippāṭṭu A literary genre: the dance-song of the women of sylvan/hilly tract.

kuravoṭupulampal (varuntal) (Also CEVILI KURAVOṬUPULAMPAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother crying to the *kurā* shrub on the way while in search of the heroine who has eloped with the hero.

kuṟu A long letter with or without an attached consonant, and a short letter with an attached consonant, adopted from Sanskrit, a syllabic form. Cf. LAKU.

kurukoṭu pulampal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the heroine

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச	ஞ	ட	ண்	த	ந்	ப்	ம்	ய்	ர	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

(in intense passion for the hero, with him delaying his coming even beyond evening) expressing her distress to the stork.

kuruparamparai A hagiology of the Vaiṣṇavite saints - Āḻvārs and Ācāryas.

kurōtam Vide ARUPAKAI.

kulakkuṟi Totem.

kulapparattai An AKAM concept: woman of the courtesan class, who remains faithful to a single person.

kulam 1. Lineage. 2. Community, social class.

kulamutaṟpālai A musical mode,

kulamuṟaikūṟimaṟuttal A sub-situation under the AKAM theme CEṬPAṬAI: as the hero reveals his love for the heroine to the confidante, the confidante speaking of the incompatibility of their respective clans.

kulavaippāṭal Chorus in folk songs, of shrill sounds by women uttered on festive occasions.

kulōtayamālai A verse genre: poem extolling the lineage of the hero.

kuvipā orupatu A verse genre: poem of ten stanzas composed with labial and labio-dental sounds. Cf. ITALKUVIPĀ.

kuḻamakaṉ A verse genre: poetic composition in which women extol the worth of a child.

kuḻal Flute, pipe.

kuḻavikkaṉṭōṉṟiya kāmappakuti A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: women desiring the well-being of their loving sons.

kuḻippu (Also KUṈIPPU 2) A peculiar, harmonic rhythm in verse.

kuḻuppāṭal Choral lyric.

kuḻūukkuṟi Vide TAKUTIVAḺAKKU.

kuḷaimaikkalai Plastic art.

kuḷakam Combination of several stanzas having a single finite verb (distinct from MUTTAKAM), comprising four kinds, viz., UKALAKAM (combination of two stanzas), CĀNTĀṈIKAM (combination of three stanzas), KĀPĀLIKAM (combination of four stanzas), and ANTIYAM (combination of five or more stanzas).

kuḷapākam Sugar-like, easy-flowing style of a composition.

kuṟcai Vide IRACAM.

kuṟṟicai 1. Short metre in VIRUTTAM, opp. to NEṬṬICAI. 2. Vide PERUNTIṆAI.

kuṟṟiyalikaram Shortened [i] having only half a MĀTTIRAI. Cf. MUṞṞIYALIKARAM.

kuṟṟiyalukaram Shortened [u] having only half a MĀTTIRAI. Cf. MUṞṞIYALUKARAM.

kuṟṟuḻiñai 1. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: destroying the enemy single-handedly, standing on the fortress of the enemy. 2. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: penetrating the forest serving as a form of defence of the enemy as the conch and the horn blow. 3. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the warriors of great note approaching the fortress of the enemy with the dance of triumphant joy.

kuṟakkūttu Dance of KUṞAVAR.

kuṟaṭṭāḻicai (Also TĀḺICAIKKUṞAḶ) Verse of two unequal lines of five or more feet, the second line being always shorter than the first.

kuṟaṭpā Vide IRAṬṬIVEṆPĀ.

kuṟatti Woman of the KUṞAVAR clan taking to soothsaying.

kuṟatti kuṟikūṟiyamai cāṟṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: (the

mother blaming it on the destiny for the elopement of her daughter with the hero) the confidante of the heroine reminding the mother that the soothsaying woman of the hilly tract has also predicted to that effect (the heroine getting husband soon).

kuṟattippāṭṭu (Also KUṞAM 2 and KUṞAVAÑCI) A verse genre: poem in which a woman of the KUṞAVAR clan is represented as describing to a maiden the future course of her love-career.

kuṟam 1. Vide KALAMPAKAM. 2. Vide KUṞATTIPPĀṬṬU.

kuṟavañci Vide KUṞATTIPPĀṬṬU.

kuṟavar A social class, the inhabitants of the hilly tract.

kuṟaḷ Vide IRAṬṬVEṆPĀ.

kuṟaḷveṇcentuṟai (Also CENTUṞAIVEḶḶAI) Auxiliary metre of KUṞAḶVEṆPĀ, marked by equal number of feet in both the lines.

kuṟaḷveṇpā Vide IRAṬṬVEṆPĀ.

kuṟaḷaṭi Vide AṬI.

kuṟaḷaṭi vañcippā Vide VAÑCIPPĀ.

kuṟi (Also KUṞIYIṬAM) An AKAM concept 1. The tryst spot; meeting of the hero and the heroine in the tryst spot by day (PAKAṞKUṞI) and by night (IRAVUKKUṞI). 2. Soothsaying. 3. Sign.

kuṟikkōḷ ilakkiyam Idealistic literature.

kuṟikkōḷ ulaku Utopia. It signifies the class of fiction which represents an ideal political state and way of life. Utopias are frequently depicted as places that have been lost, forgotten, or unknown. They are generally "rediscovered" by some fictitious, adventurous traveller. Their opposite, dystopias (NARAKULAKU) are horrific places, usually characterized by degenerate, or oppressive societies. Cf. KAṞPAṈĀVĀTAM.

kuṟiñci An AKAM theme: 1. the pre-marital, clandestine union of the hero and the heroine in the hilly region (KŪṬAL). 2. Hilly region being one of the five-fold landscape (AINTIṆAI). Its PUṞAM parallel is VEṬCI.

kuṟiñcippaṉ/kuṟiñciyāḻ A primary melody type.

kuṟiñciyāḻttiṟam Secondary melody type of the KUṞIÑCIPPAṈ class played on a reduced scale, of which there are eight, viz., *kaivaḷam, kāntāram, paṭumalai, pañcuram, maruḷ, ayirppu, araṟṟu* and *centiṟam*.

kuṟittal Significance, a term used in hermeneutics to designate how readers relate the verbal meaning of a work to other elements in their lives, such as personal experiences, values, beliefs and general cultural mores.

kuṟi nayattal An AKAM concept: The hero pleading with the confidante of the heroine to help rendezvous with the heroine.

kuṟinilaiyaṇi A figure of speech in which something else worth-knowing is construed through the structure and diction of a verse that extols a particular object or person.

kuṟippaṟital 1. A phase of the sub-situation KUṞAI NAYAPPUKKŪṞAL under the AKAM theme PĀṄKIYIṞKŪṬṬAM : the confidante trying to read into the mind of the heroine giving her a generalized picture of the hero. 2. A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante, having accepted the love-token (a bunch of tender leaves) from the hero, trying to read into the mind of the heroine as to whether she will accept the love-token.

3. An AKAM concept: recognition of the signs of mutual love between the hero and the heroine.

kuripparintukūral A phase of the sub-situation CĒṬPAṬAI under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante having understood the implicit consent of the heroine, telling her of the need to accept the love-token (a bunch of tender leaves) of the hero.

kuripparintupulantamaikūral A sub-situation under the AKAM theme PARATTAIYIṞ-PIRIVU: the matrons wondering at the ground for the heroine resorting to sulking once again.

kuripparivuruttal An AKAM concept: intimations of inward feelings.

kurippāṉ Signifier, the sound-image pointing to a some more abstract concept.

kurippicai Kinds of sound forms [MUṞKU (meaningless sound forms like clicks, etc.), ILATAI (a sound like weeping), VĪḶAI (whistling sound) and AṈUKARAṈAM (imitative sound)] used in verses with certain implications of meaning.

kurippīṭu The signified, the comparatively abstract idea being represented by the signifier (sound-image).

kurippu 1. (Also KURIPPUMOḺI and KŪṞṞIṬAI-VAITTAKURIPPU) Meaning by implication at the level of content or subject matter, suggestive meaning. 2. Mental response to the nine sentiments. 3. Reference; note.

kurippu eḷḷal Sarcasm. Intentional derision, a kind of verbal irony (MOḺIMURAṆ[2]), directed at another person and intended to hurt.

kurippuccuṭṭu Allusion. A brief, often implicit, reference to a person, event, place, other arts, history, mythology, religion, or to another literary work with a view to enriching the given work by association or to enlarging upon the given subject.

kurripputtoṭai Agreement found in forms of sound.

kurippunavirciyaṇi A figure of speech in which reference to one thing is implied through reference to another.

kurippupporuḷ 1. Vide UḶḶURAI. 2. (Also POTIPORUḶ) Implied meaning. 3. Connotation, the association(s) evoked by a word beyond its denotation or literal meaning (NĒRPORUḶ), - including the senses listed under 1 and 2.

kurippumoḻi Vide KURIPPU 1.

kurippuruvakam Implied metaphor.

kurippurai Brief commentatory note.

kurippuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante telling the hero of the implicit willingness of the heroine for elopement.

kurippuvamai Implied simile.

kurippuvipāvaṇai (Also VIṈAIYETIR MAṞUTTUP PORUḶ PULAPPAṬUTTAL) A figure of speech and a sub-class of PIṞITĀRĀYCCIYAṆI in which the denial of action to an object results in the word denoting another object. e.g. while *pāyāta vēṅkai* is the *vēṅkai* flower, *pāyum vēṅkai* is the tiger.

kurippuvēṟṟumai Vide VĒṞṞUMAIYAṆI.

kurippuvērāka nerippurakkūrutal (Also TALAIVAṈ KURIPPUVĒRĀKA NERIPPAṬAK-KŪRAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the heroine in clear terms of the other intentions (such as palmyra horse riding) of the hero, in case his desire for union with the heroine goes unrealized.

kuṟipporuḷiyal Semiotics, the study of signs, sign systems and the way meaning is derived from them. For the semioticians, a linguistic sign contains a signifier (a sound-image) and a signified (the abstract concept represented by the sound-image), the relationship between them being arbitrary. A principal tenet of semiotics is that signs, like words, are not significant in themselves, but instead have meaning only in relation to other signs and the entire system of signs. And meaning is not inherent in the signs themselves, but is derived from the differences among signs. As such, the sign systems must be understood in terms of binary oppositions (IRAṬṬAI ETIRMAI), where opposite terms modulate until they are finally reconciled by a third term [the conflict between clandestine (KAḶAVU) and wedded (KAṞPU) courses being resolved through elopement (UṬAṈPŌKKU) or parental consent to marriage (VARAIVUṬAṈPAṬUTAL)] The semiotic theory underlies the basic tenets of structuralist criticism (AMAIPPIYIYAL TIṞAṈĀYVU).

kuṟipeyarttiṭutal Vide IRAVUM PAKALUM VARAVU VILAKKAL.

kuṟiyaṟicintu A verse genre: poem in CINTU metre on the heroine's fascination with the hero who comes in procession and her seeking divination as to the materializing of her love for the hero.

kuṟiyiṭattu iṟaiviyaikkoṇṭu cēral / kuṟiyiṭattukkoṇṭu cēral / kuṟiyiṭattut talaiviyaikkoṇṭu cēral Vide AVAṬKOṆṬU-CĒRAL.

kuṟiyiṭattu vaittu nīṅkal (Also TALAIVIYAIK KUṞIYIṬATTUYTTU NĪṄKAL, PĀṄKI TALAI-MAKAḶAIK KUṞIYIṬATTUYTTU NĪṄKAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante leaving the heroine at the place of tryst and getting back.

kuṟiyiṭam Vide KUṞI.

kuṟiyiṭam kūṟal (Also PĀṄKI TALAIMAKAṞKUK-KUṞIYIṬAM KŪṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante describing the place which the hero and the heroine frequent, implying that it would be the trysting place for them or the place where the hero can meet the heroine for elopement.

kuṟiyiṭainiṟīit tāy tuyilaṟital (Also TĀY TUYILAṞITAL) A phase of IRAVUKKUṞI under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante having left the hero at the place of night trysts, seeing if the mother is asleep so that the heroine can go there.

kuṟiyiṭaiyīṭu 1. An AKAM concept: obstruction to tryst by the hero and the heroine. 2. Vide PERUNTIṆAI.

kuṟiyīṭṭiyal Symbolism. The movement which exploits symbols in a poetry of rich suggestiveness rather than explicit statements. These symbols are in part drawn from religious and esoteric traditions, and in part developed by the poets themselves, the latter being known as private symbols that convey very personal and intense emotional experiences and reactions of the poet. Also see KUṞIYĪṬU.

kuṟiyīṭṭup paruvam Symbolic order, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being Imaginary order (ĀṬIP PARUVAM) and the Real (MĀYAP PARUVAM). It is the realm of law, language and society; it is the repository of generally held cultural

beliefs. Its symbolic system is language, whose agent is the father or lawgiver, the one who has the power of naming. The human subject is forced into this order and must submit to it. The male sign (phallus) is its ordering principle and both sexes submit to the law of the phallus.

kuriyītu Symbol, something that stands for and suggests something else, larger and more complex - an idea, a range of interrelated ideas, attitudes, and practices.

A symbol may be defined as a metaphor in which the vehicle - the image, activity, or concept used to represent something else - represents many related things (tenors) or is broadly suggestive. The *anril* bird in classical Tamil poetry suggests unswerving constancy in love.

kuriyuyttakaral Vide ITATTUYTTAKARAL.

kuriyuyttu nīṅkal Vide ITATTUYTTAKARAL.

kurilinai Pair of short consonants.

kurivayircēral (Also PĀṄKAN KURIVALIC CĒRAL) A sub-situation under the AKAM theme PĀṄKARKŪṬṬAM: the confidant of the hero going to the place of tryst to see the heroine.

kurivalikkāntal Vide IRAIVIYAIKKĀNTAL.

kurivilakkuvittal (Also TALAIMAKAL KURI VILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine asking her confidante to dissuade the hero from meeting her in trysts by night.

kurukkal Vide CEYYULVIKĀRAM.

kuruṅkali 1. Vide PERUNTIṆAI. 2. A melody type of the PĀLAI class.

kuruṅkalineṭil Vide KALINEṬIL.

kuruṅkāviyam An epic of lesser dimensions of characterization, subject matter, imagery and style.

kuruñcirvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the dominant use of short vowels.

kuruntoṭivāḻum ūrnōkki matimayaṅkal (Also TALAIMAKAN TALAIMAKALVĀḺUM ŪR NŌKKI MATIMAYAṄKAL) A sub-situation under the AKAM theme PAKARKURIYIṬAIYĪṬU: the hero (not finding the heroine at the place of the day-tryst), looking in the direction of the town of the heroine and becoming perplexed.

kurunāval Novella or novelette. A fictional prose narrative longer than a short story but shorter than a novel. Within a shrunk canvas of plot, it focuses on some narrowly circumscribed occurrence, situation or conflict.

kuruvañci 1. A sub-situation under the PURAM theme VAÑCITTIṆAI: avoidance of war and protection of subjects by paying tribute to the invading enemy king. 2. A sub-situation under the PURAM theme VAÑCITTIṆAI: describing the excellent atmosphere of the war-camp.

kuruveṇpāṭṭu Stanza in VEṆPĀ metre consisting of two to three lines.

kuraicikrālicaikkoccakam A sub-class of KOCCAKAKKALIPPĀ verse marked by the reduction of feet in the last line and by the occurrence of fewer TĀLICAI.

kurainayappittal (Also KURAINAYAPPUK KŪRAL) A phase under the AKAM thematic situation PĀṄKIYIRKŪṬṬAM: the confidante taking the hero's request to the heroine.

kurainayappukkūral Vide KURAINAYAPPITTAL.

kurainērtal (Also NĒRILAI PĀṄKIYOṬU NĒRNTU URAITTAL) A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the heroine, having

agreed to night trysts, telling the confidante about it.

kuṟainērntamaikūṟal (Also NĒRNTAMAI PĀṄKI NEṬUNTAKAIKKURAITTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the confidante informing the hero about the heroine's having agreed to night trysts.

kuṟaipakṟāḻicaikkoccakam A sub-class of KOCCAKAKKALIPPĀ verse marked by a reduction of feet in the last line and by the occurrence of several TĀḺICAI.

kuṟaimaṟutta pāṅkikkut talaimakaḷ collal A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine's utterance to the confidante as the latter tells the former to urge the hero herself to marry her (heroine).

kuṟaiyīṟṟu oruporuḷiraṭṭai Repetition of the same form of the foot throughout the line with the same meaning, except the last letter of the last foot.

kuṟaiyīṟṟu palaporuḷiraṭṭai Repetition of the same form of the foot throughout the line with different meanings, except the last letter of the last foot.

kuṟaiyuṟṟuniṟṟal A sub-situation under the AKAM theme KUṞAIYUṞA UṆARTAL: the hero offering through the confidante his services to the heroine in extreme humility.

kuṟaiyuṟattuṇital A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: the hero, as he resolves to speak about his love for the heroine to the confidante, having come to see that she is the principal companion to the heroine.

kuṟaiyuṟavuṇartal A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante inferring the union of the heroine with the hero, as the hero comes to her entreatingly with a garland and a foliage dress.

kuṟaiyeṉ niralniṟai Vide NIRALNIṞAI.

kuṟaivuvamai A figure of speech and a subclass of UVAMAI: simile in which the standard of comparison does not bear on the subject of comparison in all respects, viz., action, colour, form and utility. Cf. NIṞAIYUVAMAI.

kuṉṟakkūṟal Vide NŪṞKUṞṞAM.

kuṉippu 1. A kind of dance. 2. Vide KUḺIPPU.

kūkaikuḻaṟutal A sub-situation under the AKAM theme IRAVUKKUṞIYIṬAIYĪṬU: the crying of the owl as reason for the heroine not meeting the hero at the trysting place by night.

kūṭṭattukkuḻaital A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine overwhelmed by her union with the hero.

kūṭṭam Vide KALAVI.

kūṭṭavaṇi (Also CAMUCCAYAVAṆI) A figure of speech which consists in enumerating together various actions or causes associated with some common object or result.

kūṭṭunaṉavili Collective unconscious. A repository of unconscious memories dating back to the origins of human experience which, C.G. Jung believed, are shared by all members of the human race and which are manifested in dreams, myths and literature. Some critics call it *iṉanaṉavili.*

kūṭacatukkam / kūṭacaturttam A variety of CITTIRAKKAVI: stanza of four lines in which the letters constituting the last line are all found among those of the first three lines as in the figure under:

போதாவே மாதாகா லாமாயூ ராநேசா
யோதாதி யேவாவே கோவேயூ பாலாவா
நாதாவே சூதேதே காவாயே தேவாவா
தாதாமா நேதாவா வேலாதா தேவாவா.

kūṭappāṭṭu A verse deficient in tone: dullness of tone in lute-strings.

kūṭal Vide KUṞIÑCI.

kūṭalmālai A verse genre: poem on the heroine realizing union with the hero through her own efforts.

kūṭalilaittal Vide ĀḺIYIḺAITTAL.

kūṭāmaiyaṉi A figure of speech pointing to impossibility, improbability, inconsistency, etc.

kūṭāyiyaṟkai Vide IYAIPILIPPIṞAPORUḶVAIPPU.

kūṭāvuvamai (Also MARUṬKAIYUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which a thing is taken for comparison on the basis of a non-existent quality.

kūṭumiyaṟkai Vide IYAIPUPPIṞAPORUḶVAIPPU.

kūṭaippāṭal A song which combines wealth of words with richness of melody.

kūttar Type of minstrel who danced as well as sang.

kūttarāṟṟuppaṭai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme of a dancer, himself a recipient of unstinted favours at the hands of a king or chieftain, directing and exhorting his fellow dancers to avail themselves of the royal bounty. 2. A kind of ĀṞṞUPPAṬAI poem: theme of a dancer directing his fellow dancers to a munificent patron.

kūttu 1. Dance. 2. Dramatic performance. 3. Divine dances, eleven in number, viz., ALLIYAM, KOṬṬI, KUṬAIKKŪTTU, KUṬAKKŪTTU, PĀṆṬARAṄKAM, MAL, TUṬIKKŪTTU, KAṬAIYAM, PEṬU, MARAKKĀL and PĀVAIKKŪTTU.

kūttuppāṭṭu Song accompanying folk dance or drama.

kūtirkkālam Vide MUTAṞPORUḶ.

kūtirkaṉṭukavaṟal A sub-situation under the AKAM theme VĒNTAṞKUṞṞUḶIPPIRIVU: the heroine in separation grieving at the advent of the winter season.

kūtirppācaṟai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: even as the cold season approaches, the hero remaining in his war camp unconcerned about the pangs of separation of the heroine at home.

kūrtalaṟakkōṭpāṭu (Also PARIṆĀMAKKŌṬPĀṬU) Evolutionary theory.

kūrntapañcamam An ancient secondary melody-type of the MARUTAM class.

kūrmaccakkaram A kind of CITTIRAKKAVI.

kūviḷaṅkaṉi Formula for the metrical foot of *nēr-nirai-nirai*.

kūviḷaṅkāy Formula for the metrical foot of *nēr-nirai-nēr*.

kūviḷantaṉṉiḻal Formula for the metrical foot of *nēr-nirai-nēr-nirai*.

kūviḷantaṇpū Formula for the metrical foot of *nēr-nirai-nēr-nēr*.

kūviḷanaṟuniḻal Formula for the metrical foot of *nēr-nirai-nirai-nirai*.

kūviḷanaṟumpū Formula for the metrical foot of *nēr-nirai-nirai-nēr*.

kūviḷam Formula for the metrical foot of *nēr-nirai*.

kūḻaittoṭai Vide TOṬAI.

kūḻaitāṅkiyayerumai Vide ERUMAIMAṞAM.

kūḻainiralniṟai Vide NIRALNIṞAI.

kūḻaimuraṉ Vide MURAṆTOṬAI.

kūḻaimōṉai Vide MŌṈAITTOṬAI.

kūḻaiyaḷapeṭai Vide AḶAPEṬAITTOṬAI.

kūḻaiyiyaipu Vide IYAIPUTTOṬAI.

kūḻaiyetukai Vide ETUKAITTOṬAI.

kūḻaivirittal A MEYPPĀṬU pertaining to the second phase of pre-marital love: (the heroine) spreading out the hair loosely.

kūṟṟam The God of death.

kūṟṟiṭaivaittakuṟippu Vide KUṞIPPU.

kūṟṟu 1. Vide AKAPPĀṬṬUṞUPPU. 2. Vide COLLĀṬAL KŌṬPĀṬU.

kūṟṟuvēṟṟumai Vide VĒṞṞUMAIYAṆI.

kūṟiṟṟeṉṟal Vide UTTI.

kūṟiyatukūṟal Vide NŪṞKUṞṞAM.

kūṟutalucātal A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: one of the several ways of the confidante revealing the premarital love - through soothsaying and possessed dancing.

kūṟuvikkuṟṟal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante urging the heroine to inform the hero herself about her plight.

kūṉ Vide AṬAI.

keṭutiviṉātal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the hero intending to entreat the confidante of the heroine for meeting with the heroine, asking her (as a false pretext) if they have encountered there animals harmful or dangerous.

kēcātipātam A verse genre: describing a person from head to foot. Cf. PĀTĀTIKĒCAM.

kēṭkunar Addressee.

kēṭpōr Vide AKAPPĀṬṬUṞUPPU.

kēṭpōrkku iṉṉā yāppiṟṟātal Vide NŪṞKUṞṞAM.

kētāḷi A melody-type of the KUṞIÑCI class.

kēlikkāppiyam Mock epic. A lengthy poem written in the lofty and exalted style of the epic, but that deals with an utterly trivial subject.

kēlikkūttu Farce. A type of low comedy that employs improbable or otherwise ridiculous situations and mix-ups, slapstick and horseplay and cruel and even bawdy dialogue.

kēliccittirippu Caricature, a portrait which ridicules a person by exaggerating and distorting his most prominent features and characteristics. Quite often, it evokes genial rather than derisive laughter.

kēvalam (Philosophy) Supreme.

kēḷviyaruttāpatti Implication from a statement heard, distinct from KĀṆ ARUTTĀPATTI.

kaikkiḷai 1. An AKAM theme: unreciprocated sexual love (Later schools of thought place it under AKAPPUṞAM). Its PUṞAM parallel is PĀṬĀṆ. 2. A verse genre: poem in VEṆPĀ or VIRUTTAM metre treating of unreciprocated love. 3. The third note of the gamut, one of the ĒḺICAI. 4. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a woman falling for a hero. 5. Vide KALAMPAKAM.

kaikkiḷaimaruṭpā A kind of MARUṬPĀ verse on the theme of unrequited or one-sided love (KAIKKIḶAI).

kaikkiḷaimālai A verse genre: poem on unrequited passion composed in VEṆPĀ, VIRUTTAM, MARUṬPĀ or KALIPPĀ metre.

kaikōḷ Vide AKAPPĀṬṬUṞUPPU.

kaicikivirutti Vide NĀṬAKAVIRUTTI.

kaimikal One of the MEYPPĀṬU other than the principal eight: excessiveness.

kaiyaṭaikoṭuttal A sub-situation under the AKAM theme VARAITAL: entrusting the heroine to the hero.

kaiyaṟam A literary genre: lament in a state of helplessness.

kaiyaṟalvilakku A rhetorical device, a figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a pursuit is sought to be stopped by stating one's helplessness to stand by that pursuit.

kaiyaṟavuraittal A MEYPPĀṬU pertaining to the sixth phase of pre-marital love: the heroine making utterances in a state of helplessness.

kaiyaṟukiḷavi A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: describing the obstacles to the hero visiting the heroine.

kaiyaṟutōḻi kaṇṇīrtuṭaittal A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the heroine beyond being consoled, the helpless confidante wiping her tears.

kaiyaṟunilai 1. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: the utter helplessness of the bards at the death of the patron-warrior. 2. A PUṞAM sub-situation: praising the greatness of the dead warrior and expressing helplessness at his death. 3. A literary genre: elegy.

kaiyaṟunilaippāṭal Vide IRAṄKAṞPĀ.

kaiyāṟu A MEYPPĀṬU other than the principal eight: being inactive.

kaiyuṟai An AKAM concept: customary love-token consisting of a bunch of tender leaves.

kaiyuṟaikoṭuttal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante handing the love-token (KAIYUṞAI) of the hero to the heroine.

kaiyuṟaiyēntivarutal (Also TALAIVAṈ KAIYUṞAIYĒNTIVARUTAL) A phase of the sub-situation IRUVARUM UḶVAḺI AVAṈ VARA UṆARTAL under PĀṄKIMATIYUṬAṈPĀṬU: the hero approaching the heroine and her confidante (when they are together) with a love-token consisting of a bunch of tender leaves.

kaiyuṟaiyēṟṟal (Also PĀṄKI KAIYUṞAIYĒṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante accepting the love-token, consisting of a bunch of tender leaves, from the hero.

koccakakkalippā A species of KALI verse, comprising five varieties, viz., TARAVUK KOCCAKAM, TARAVIṆAIKKOCCAKAM, CIKṞĀḺICAIKKOCCAKAM, PAKṞĀḺICAIKKOCCAKAM and MAYAṄKICAIKKOCCAKAM.

koccakam 1. Vide KOCCAKAKKALIPPĀ. 2. One of the elements of AMPŌTARAṄKAM. 3. One of the elements of PARIPĀṬAL.

koccaimoḻi Slang. Literally an offensive language, it is the lingo of the gutter, the street, the market place, the saloon, the stable, the workshop, the theatre and the barrack room. It is the language where men work and play, of intimacy, everyday conversation, and much of it is ephemeral. Sex, money, food and drink are the potential sources of slangs.

koṭṭi/koṭṭiccētam (Also KOṬUKOṬṬI) Civaṉ's dance on the destruction of Tiripuram, a variety of KŪTTU.

koṭikkuṟipārttal (Also NIMITTAMPŌṞṞAL and NIMITTAM PŌṞṞALIṞ KURUKAIP PARAVUTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the mother's appeal to the crow to caw and augur the return of the eloped hero and heroine.

koṭicci Women of the hilly (KUṞIÑCI) tract.

koṭinilai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: eulogizing the king's flag as resembling that of Piramaṉ, Viṣṇu or Civaṉ. 2. A literary genre on the above theme.

koṭippālai (Also KŌṬIPPĀLAI) An ancient secondary melody-type of the PĀLAI class.

koṭukoṭṭi Vide KOṬṬI.

koṭuttaleytiyakoṭaimai (Also KOṬAIVAÑCI) A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the victorious king liberally rewarding his panegyrists with the spoils of war.

koṭuntamiḻ Non-standard Tamil. Cf. CENTAMIḺ.

koṭunakai Black humour. A dark, disturbing, morbid, grotesque mode of comedy.

koṭuppavaikōṭal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine (after the union) accepting the things given by the hero.

koṭuppōrēttik koṭāarppaḻittal A PUṞAM sub-situation: praising those who are munificient, and denouncing those who are not.

koṭai 1. A sub-situation under the PUṞAM theme VEṬCITTIṆAI: a king distributing the enemy's cattle captured by him liberally to the poor. 2. One of the sources of the MEYPPĀṬU, PERUMITAM (pride): munificence. 3. The gift from the patron.

koṭaimaṭam Unrestricted munificence to the bards to the extent of being irrational.

koṭaivañci Vide KOṬUTTALEYTIYAKOṬAIMAI.

koṉkaṉ (Also CĒRPPAṈ and TUṞAIVAṈ) An AKAM concept: chief of the maritime tract.

koṇṭakam pukutal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine in the intensity of love-passion, tying the hero with a wreath of flowers and taking him into the house.

koṇṭukūṭṭupporuḷkōḷ Vide PORUḶKŌḶ.

koṇṭuceṉṟuyttal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante taking the heroine to the trysting place for eloping with the hero.

koṇṭutalaikkaḻital A sub-situation under the AKAM theme UṬAṈPŌKKU: the elopement of the hero with the heroine.

koṇṭunilai An AKAM concept: KURAVAI song praying for the hero's union in wedlock with the heroine.

koṇṭunilaikkūṟṟu/koṇṭunilaikūṟal (Also PĀṄKI KOṆṬUNILAIKŪṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: words of encouragement by the heroine's confidante dissuading the hero from desperate action (of riding the palmyra horse).

kompillā veṇpāvantāti A verse genre: poem composed in VEṆPĀ metre with letters

without the symbols ௌ and ௗ using the ANTĀTI verse linkage.

kommi Vide KUMMI.

koytamaikūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ- KŪṬṬAM: the confidante urging the hero to go in for marriage informing him that the millet has been harvested (leaving them with fewer opportunities to meet).

kolli An ancient secondary melody-type of the MARUTAM class.

kollikkavvāṇam An ancient secondary melody-type.

kollittiṟam An ancient secondary melody-type.

kollippāvai (Also TEYVAPPĀVAI) Woman-shaped statue in the Kolli hills believed to have been carved by the celestials and have the power of charming all those who look at it.

kolai One of the sources of the MEYPPĀṬU, VEKUḶI (anger): killing.

kolaiccintu Vide CINTU.

koḷu 1. A definition of a thematic situation. 2. Colophon. A brief statement that follows the end of the text, and that gives facts about the thematic context of the poem, the motif, the addresser and the addressee, and sometimes, extra-textual information like the conditioning circumstances/causal factors of the poem. 3. A condensed exposition of a text in CŪTTIRAM form. 4. A component of the musical exposition KURAVAI (as in *cilappatikāram*).

koṟṟavañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: extolling a king who destroyed his foes with his sword.

koṟṟavaḷḷai 1. A sub-situation under the PUṞAM theme VAÑCITTIṆAI: speaking of the martial prowess of the king, destructive of the enemy's country. 2. A literary genre on the above theme.

koṟṟavuḻiñai A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: describing the march of a king with his army to capture the enemy's town.

koṟṟavainilai 1. A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the blessing of the Goddess Kāḷi for the exploits of the soldiers. 2. A sub-situation under the PUṞAM theme VAÑCITTIṆAI: offering sacrifice to Goddess Kāḷi for the victory of the king. 3. A sub-situation under the PUṞAM theme VAÑCITTIṆAI: speaking of the prowess of the warriors.

koṟṟiyār Vide KALAMPAKAM.

kōṭpāṭu Theory. A set of principles and assumptions by which to explain or make predictions about a particular phenomenon. In literary criticism, theory refers to a set of general principles that can be used to classify or otherwise analyse literary works, as also to interpret or even evaluate them.

kōṭāṅki 1. A masquerade dance. 2. A soothsayer who makes predictions by using the small drum (*uṭukkai*).

kōṭāṅkippāṭṭu A song by the soothsayer to the accompaniment of *uṭukkai* drum.

kōṭippālai Vide KOṬIPPĀLAI.

kōṇaṅki Clown or fool in a play.

kōṇaṅkikkūttu Dancing of a clown.

kōttumpi 1. A play by young girls in which they use the refrain *kōttumpi* as they sing and dance. 2. Section in *tiruvācakam* with the refrain *kōttumpi* at the end of each verse.

kōpappiracātam A verse genre: poem describing the two alternating godly traits of love and anger.

kōmūttiri A variety of CITTIRAKKAVI: verse of two lines composed in such a way that the first of the first, the second of the second, the third of the first, the fourth of the second, etc., when read together form the first line, and the first of the second, the second of the first, the third of the second, the fourth of the first, etc., form the second line as in the diagram under, looking like the impression on the ground as the cow urinates while walking:

விண்மணி நாடக வித்தகனே
ஒண்முக் மேதான் தண்மணியே
வண்பணி தேடக விரதமனே
சண்முகத் தாதா தருமணியே

kōlviruttam (Also CEṄKŌLVIRUTTAM) A verse genre: poem on the royal sceptre in ten stanzas of ĀCIRIYAVIRUTTAM metre.

kōvai Vide AKAPPORUṬKŌVAI.

kōvaiccatakam A verse genre: poem on a given subject matter in KAṬṬAḶAIKKALITTURAI metre comprising 100 stanzas using the ANTĀTI verse linkage.

kōvaiyuvamai (Also PALVAYIṞPŌLIYUVAMAI) A figure of speech and a sub-class of UVAMAI: the sign of comparison used with each of the several standards of comparison as they go with the corresponding subjects of comparison in a verse. Cf. ORUVAYIṞPŌLIYUVAMAI.

kōḻi kuralkāṭṭutal A sub-situation under the AKAM theme IRAVUKKUṞIYIṬAIYĪṬU: the crowing of the cock as reason for the heroine not meeting the hero at the trysting place by night.

kōḻiveṉṟi A PUṞAM sub-situation: theme describing the victory of a cock in cock-fight.

kōḷ (Also MĀṬṬU) Mode of construing a verse. taking together words connected in sense, irrespective of the positioning of the words in the verse. Also see CEYYUḶ-UṞUPPU and PORUḶKŌḶ.

kōṟkūttu A kind of masquerade dance.

kauṭaneṟi/kauṭam One of the intrinsic aspects of excellence of poetic style marked by verbosity and complexity of expression, as being opposed to the ten characteristrics of VAITARUPPANEṞI.

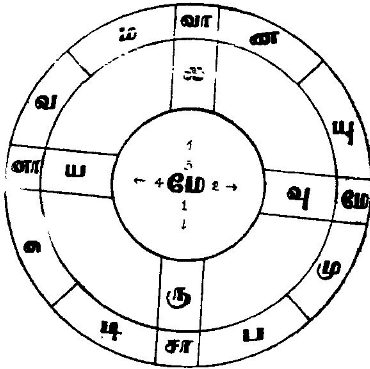
kaumāram The religion of the Kaumaras who hold Kantaṉ (God Murukaṉ) to be the Supreme Being and are exclusively devoted to His worship.

kauvai Vide ALAR.

cakkaram A variety of CITTIRAKKAVI: lines of a stanza in which some of the letters are arranged in such a way that each of them comes into prominence as the spokes (four, six or eight) of a running wheel as in the diagrams under.

NĀLĀRAICCAKKARAM / NĀṈKĀRAICCAKKARAM

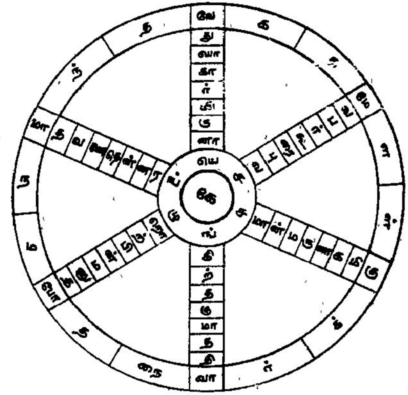
(A wheel of four spokes)



மேரு சாபமு மேவுமே
மேவு மேயுண வாலமே
மேன வாமவ னாயமே
மேயனானடி சாருமே.

ĀṞĀRAICCAKKARAM

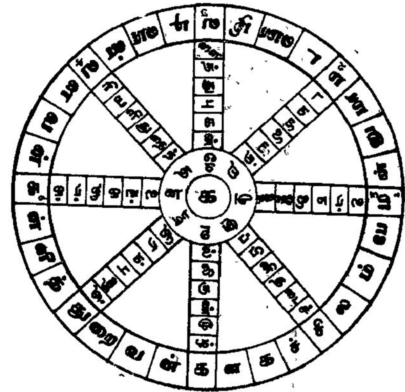
(A wheel of six spokes)



மாதவனே தென்னரங் கேசமான் மருளாகமிகு
போதனுமன்பிற் றொழு தேசவ புரை கூர்பவமே
வாதித மாகுதற் கிங்கே யெனாருயிர்கா பொதுவே
வேதநமாநம போதநை வார்க்குள்ளமே தகவே

EṬṬĀRAICCAKKARAM

(A wheel of eight spokes)



அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

மலர்மலி சோலை அகலைங் கதிர்க்க
மடமயி லியற்றக் மாதிரம் புதைத்து
வளைந்துபுகன் மேக வல்லிருண் மூழ்க
வரியளரி துதைந்த கதுப்பினி தடைச்சி
மன்னுமா மடமொழி வடிவாள் வளவன்
கன்னித் துறைவன் கனகச் சிலிம்பே.

cakattirāṅki A verse genre: composition of 1000 verses with each verse being different from the other.

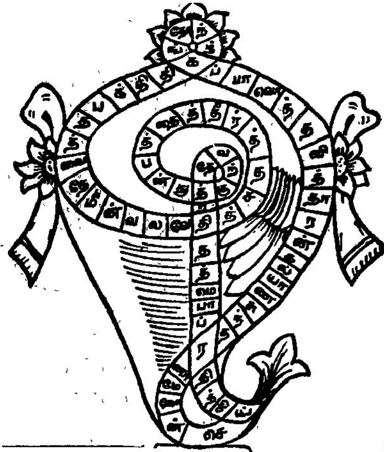
cakamārkkam One of the four ways in CAIVAM of attaining Heavenly bliss: treating God as one's companion.

cakalavuruvakam (Also CIṞAPPURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the attributes, all well chosen, of the subject of comparison are metaphorized besides metaphorizing the subject.

cakuṉacāttiram Vide AṞUPATTUNĀṈKU KALAIKAḶ.

caṅkappalakai Vide KAṈAMĀPPALAKAI.

caṅkapantaṉam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a conch, starting at the central cavity, moving in the circle up, down and up and ending in the same cavity as under:



வேதற்குத் துன்பத்தைத் தீர்த்தசத்தி வேலவன்மீ
தேவைத்த பக்தி திகழ்ந்தோங்கப் - பாவொத்த
வித்தாரன் கல்யாண சுந்தரனா மேலோன்செய்
சித்திரப்பா மெத்ததிறத் தே.

caṅkam (Also MUCCAṄKAM) Learned assemblies or academies of Tamil poets of ancient times patronised by Pāṇṭiya kings, which tradition holds are three, viz., MUTAṞCAṄKAM (the first academy held in Teṉmaturai), IṬAICCAṄKAM (the middle academy held in Kapāṭapuram) and KAṬAICCAṄKAM (the third academy in the present-day Maturai).

caṅkirāma ilakkaṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

caṅkiruti Metrical line of twenty-four letters, exclusive of consonants, adopted from Sanskrit.

caṅkīraṇavaṇi (Also VIRAVIYALAṆI and VIRĀVAṆI) A figure of speech in which different figures of speech occur together, being of two kinds, viz., KALAVAI-YAṆI (figures of speech indistinguishably blended together) and CĒRVAIYAṆI (combi-nation of several distinct figures of speech).

caṭkam A verse genre: poem comprising six stanzas in the same metre.

caṭaṅkuppāṭal A folk genre: ritual song.

caṭākkarapantaṉam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the mantra of six letters, sacred to God Murukaṉ, as under:

பூசமுர மேவகுண தீபநவ பூர்வமொழி
நேசவள்ளிக் காப்புனத்தில் நின்றகுகா-பாசமொடு
காலதண்ட காலனொண்ட ஆலமுண்ட நீலகண்ட
பாலதண்ட பாணியென்னைப் பார்.

caṭātari A masquerade dance.

caṭāṉaṉam A verse genre: composition of six verses comprising one each in VEṆPĀ, KALITTUṞAI, AKAVAL, VIRUTTAM, KALIPPĀ and TĀḺICAI.

caṉṭatāṇṭavam Dance of Civaṉ with Kāḷi.

cattakam A verse genre: poem comprising seven stanzas of the same metre.

cattapaṅki Vide PAṄKI.

cattappiramam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

cattuvam Vide MUKKUṆAM.

catakappatikam (Also PATIKACCATAKAM) A verse genre: poem of 1000 stanzas comprising ten sections of 100 stanzas each.

catakam A verse genre: poem of 100 stanzas of didactic and devotional content.

catāvatāṉam Vide AVATĀṈAKKALAI.

catukkappūtar Demons having their abode at the junction of four roads.

caturaṅka acuvakati (turakakati) pantam/ caturaṅkapantam A variety of CITTIRAKKAVI: verse whose letters are arranged in the diagrammatic form of a chess board.

நாரொடும் வியன்றமி ணயந்து தூவிய
காரெனும் பரிதிமால் கணங்கொள் பூவரா
ரீரடி யேழைசூட் டியையப் போற்றுவாம்.

caturaccakkaram A variety of CITTIRAKKAVI: (metrical composition fitted into fanciful figures).

caturanākapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the coiling of four snakes,

சண்முக மாலே தமிழறி தாதாவே
விண்புவி யோதுவான் மேகமே மேவிசை
மேனெறி யாலேநீ வாகு கவிதாரே
மேவு புயாவாழ்க வே.

caturappālai One of the four modes of the melody-type of the PĀLAI class.

cantakkalivuruttam A kind of KALIVIRUTTAM.

cantakkavi (Also CANTAPPĀ and CANTAPPĀṬṬU) Stanza of four lines with four to twenty-six syllables to a line.

cantappā/cantappāṭṭu (Also CANTAM 2) Vide CANTAKKAVI.

cantam 1. Rhythmic movement of verse. 2. Vide CANTAPPĀṬṬU.

cantayavaṉi Vide AIYAVAṈI.

cantavaṭi Vide TĀṆṬAKACCANTAM 2.

cantaviruttam VIRUTTAM stanzas with uniform rhythmic movements.

cantaḻi kuṟaṭṭāḻicai A sub-class of the auxiliary verse kind KUṞAṬṬĀḺICAI, marked by four-feet line, alien foot-linkage and absence of declarative rhythm.

cantaṉattaḻai takāteṉṟu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the bunch of tender sandal leaves as love token from the hero.

cantāṉakuravar The four CAIVAM Ācāryas who promulgated the CAIVA CITTĀNTAM philosophy, viz., Meykaṇṭatēvar, Aruṇanti Çivācāriyar, Maṟaiñāṉa Campantar and Umāpati Civācāriyar, as tracing their succession from Nanti, the first disciple of Civaṉ.

cantāṉaparamparai The line of succession of CAIVAM Ācāryas who promulgated the CAIVA CITTĀNTAM philosophy, Meykaṇṭa-tēvar being regarded as the first among them.

cantāṉavuvamai A figure of speech and a sub-class of UVAMAI: simile in which the attributes of the subject of comparison and the standard of comparison are identical.

canti 1. Euphonic combination of the final letter of a word, root or base with the initial letter of the succeeding word or suffix. 2. A primary melody-type. 3. A masquerade dance.

cantiyicai A defect in versification.

cantirakaṉam A rule of propriety: foot of *nirai-nēr-nēr* as PUḶIMĀṄKĀY considered auspicious at the commencement of a poem, with *mirukacīriṭam* as its asterism, the effect being extension of life span.

cantirōpālampaṉam Reproach of the moon by the heroine suffering the pangs of love, a feature of the verse genre like ULĀ.

cantivaḻu A defect in composition: deviation from the conventions regarding the coalescence of letters or words in CANTI.

cantivaḻuvamaiti A poetic license which allows CANTIVAḺU in the case of the coalescence in the accusative case.

cantuceytal A PUṞAM concept: bringing reconciliation between the warring monarchs.

captapaṅki The seven-fold formula of the doctrine of qualified predication, viz., 'perhaps it is', 'perhaps it is not', 'perhaps it is and is not', perhaps it is not predictable', 'perhaps it is and yet not predictable' 'perhaps it is not and not predictable, 'perhaps it is and it is not, and not predictable'.

cappāṇipparuvam Vide PIḶḶAIKKAVI.

campiratam Vide KALAMPAKAM.

campu A literary composition in mixed verse and prose.

camakāla ilakkiyam Contemporary literature.

camacaṅkirāmam A verse genre: composition juxtaposing the heroine's struggle against the anguish of separation from the hero with the hero's battle against the enemy, an evolution of the MULLAI poems of the AKATTIṆAI.

camacantattāṇṭakam A variety of verse in which CANTAM lines and TĀṆṬAKAM lines are balanced.

camacai Word, phrase or idea proposed by one person to be incorporated in a stanza by another as in a trial of poetic skill.

camaṇam Vide ĀRUKATAM.

camatai Vide VAITARUPPANEṞI.

camanaṭaiveṇpā Agreement in the number of letters among the lines of a stanza.

camanilai Vide VAITARUPPANEṞI.

camanilai maruṭpā A variety of MARUṬPĀ in which the lines in VEṆPĀ and ĀCIRIYAM metres are balanced. Cf. VIYANILAI MARUṬPĀ.

camanilai vañcippā (Also NĒRNILAI VAÑCIPPĀ) Vide VAÑCIPPĀ.

camanilai veṇpā (Also CAVALAI VEṆPĀ) VEṆPĀ composed of two KUṞAḶVEṆPĀ without an extra detached foot in the middle.

camapāta viruttam A musical composition.

camayācāriyar Great men who established a religion, especially the four CAIVAM saints, viz., Appar, Campantar, Cuntarar and Māṇikkavācakar.

camavuvamai A rhetorical device, a figure of speech and a sub-class of UVAMAI: simile in which both the subject of comparison and the standard of comparison are of equal dimensions. e.g. The father-like son.

camaṉ Vide VAITARUPPANEṞI.

camātāṉavuruvakam (Also NAṬPURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which one metaphorizes an object, then takes the vehicle harmful to one, and then gets a comforting thought that there is some other source of this harm.

camāti 1. Intense contemplation of God, identifying oneself with Him. 2. Vide VAITARUPPANEṞI.

camāyitavaṇi Vide EḶITIṈMUṬIVAṆI.

camāṉacceyyuḷ A stanza in which there occur either KURU or LAKU exclusively.

camikñai Semiotic code.

camuccayavaṇi Vide KŪṬṬAVAṆI.

camuccayavuvamai Vide UMMAIYUVAMAI.

camutti Vide PULAVAR.

camuttiravilācam Vide KAḶIKKARAIPPULAMPAL.

camutāya iṇaivu Conformism.

camutāya etārttavātam Socialist realism. A term used to describe works that place a Marxist emphasis on class struggle as the catalyst for historical change and that employ the techniques of nineteenth-century realism.

camutāya etirppu Confrontism.

camuṟkam Stanza in which two or more lines correspond in sound but differ in sense.

camūka uḷaviyal Social psychology.

camūka nāval Sociological novel. Also called thesis novel, problem novel or social novel, it emphasizes the influence of social and economic conditions on characters and events; often it also embodies an implicit or explicit thesis recommending social reform.

camūkaviyal aṇukumuṟai Sociological approach. A critical method, it starts with

the conviction that art's relations to society are vitally important, and that an examination of these relations may organize and deepen one's aesthetic response to a work of art. The sociological critic is concerned with understanding the social milieu of a work of art and the extent to which and the manner in which the author responds to it. Marxist criticism, a branch of sociological criticism, tries to investigate art using the touchstone of dialectic materialism.

caraṇam Third section in a musical composition.

caraṇākati Complete surrender to God (Vaiṣṇavism).

caramakavi/caramaculōkam Vide IRAṄKARPĀ.

carittiram / caritam History; biography.

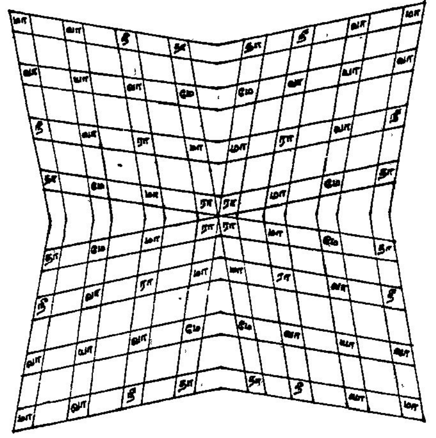
cariyai Observances after initiation (TĪKKAI) by the guru.

carivu Bathos. It is the descent into mundane or sentimental language by a writer who is striving for the noble and elevated. Bathos is a stylistic anticlimax, the unintended result of an unsuccessful attempt to achieve pathos (UḶANEKIḺVU) or the sublime (VIḺUMAM).

carukkam Section in a composition.

caruppatōpattiram A variety of CITTIRAKKAVI: a fancy verse of thirty-two letters which, when entered twice in a mansion-like structure of sixty-four compartments, will read identically from any corner of that structure:

மாவா நீதா தாநீ வாமா
வாயா வாமே மேவா யாவா
நீவா ராமா மாரா வாநீ
தாமே மாரா ராமா மேதா.



calattampam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

calāpaccakkaram A variety of CITTIRAKKAVI (a metrical composition fitted into a fanciful figure).

calippu vaḻakku Cliche. An expression used so often that it has become hackneyed and has lost its original impact.

cavalai veṇpā Vide CAMANILAI VEṆPĀ.

caṟputtiramārkkam One of the four ways in CAIVAM of attaining Heavenly bliss- treating God as father.

caṉmārkkam One of the four ways in CAIVAM of having Heavenly bliss- treating God as guru.

caṉṉitāṉam A term of respect used in addressing or referring to great personages especially in Caiva mutts.

caṉṉitimuṟai A verse genre: poem of supplication in the presence of a deity.

caṉipuruṭaccakkaram A variety of CITTIRAKKAVI (a metrical composition fitted into a fanciful figure).

cākkāṭu Vide AVATTAI.

cākkaikkūttu Dance performed by Cākkaiyaṉ (dancer in the temples and palaces in ancient times).

cākkaraṭis muraṉ Vide MURAṈ 2.

cāṅkiyam A school extrinsic to CAIVAM: The Sāṅkhya system of philosophy which holds the undistructibility of matter and the impossibility of creating matter.

cāttiram A doctrinal treatise.

cāttukkavi (Also CĀṞṞUKKAVI) Laudatory poem on an author or his work.

cāttumuṟai (Also CĀṞṞUPPĀṬṬU) recital of some special stanzas at the close of NĀLĀYIRA TIVVIYAP PIRAPANTAM recitation in times of worship at temples, etc.

cāttuvati Vide NĀṬAKAVIRUTTI.

cātakappaṟavai Mythical bird, believed to subsist on the purest raindrops before they touch the earth.

cātakam A literary genre: poem which relates all the particulars, indicated by one's horoscope as the year, month, date, etc.

cātāri A secondary melody-type of the CEVVAḺI class.

cātāḷi A secondary melody-type of the MARUTAM class.

cātikkuṟaivicēṭam Vide VICĒṬAVAṆI.

cātikaṭainilaittīvakam Vide KAṬAINILAICĀTIT-TĪVAKAM.

cātipperumpaṇ Primary melody-types, four in number, viz., AKANILAI, PUṞANILAI, ARUKIYAL, and PERUKIYAL.

cātimutalnilaittīvakam Vide TĪVAKAVAṆI.

cātiyiṭainilaittīvakam Vide IṬAINILAICĀTITI TĪVAKAM.

cātivēṟṟumai A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which two things of the same class are distinguished in terms of their attributes.

cāturiyavaṇi A figure of speech.

cāntam Vide IRACAM.

cāntaccuvaiyaṇi Vide IRATAVAṆI.

cāntāṉikam Vide KUḶAKAM.

cāntikkūttu A kind of dance calculated to give peace of mind to the hero and other actors.

cāmparākku A poem in praise of a deity, each stanza of which ends with the refrain *cāmparākku*.

cāmam Persuasion or conciliatory measure, as one of the four ways of getting things done, in PIḶḶAITTAMIḺ (AMPULIPPARUVAM).

cāmāṉiyāṉumāṉam Inferring by applying the common factor to the truth.

cāmīpam The second of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀRŪPAM and CĀYUCCIYAM - nearness to Civaṉ, proximity to God.

cāyalvari A masquerade, treating of love.

cāyavēḷāṟkolli A primary melody-type.

cāyucciyam The fourth of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀMĪPAM and CĀRŪPAM - the soul becoming absorbed in Godhead.

cārttukkavi One who composes a verse after a model set by another.

cārttuvakai Mode of stating a thing casually or incidentally. Cf. TALAIMAIVAKAI.

cārttuvari A kind of love song having the name or the place of the hero, as its theme.

cārpunilai ilakkiyam Committed literature.

cārpunūl Vide NŪL.

cāratappāṭṭu A kind of ode in rhythmical verses sung to a melodious tune.

cārappirapantam A verse genre: poem in which the poet supplicating in the presence of a deity has his prayer granted.

cāram A verse genre: poem which gives the condensed version of a subject matter.

cāriyai 1. Augment used in combination, as of nouns and case-ending. 2. A mode of dancing.

cārūpam The third of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀMĪPAM and CĀYUCCIYAM - similarity in form with Godhead.

cālpumullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing the serenity of noble-minded persons.

cāliṉi Woman employed in pronouncing oracles under the influence of a spirit.

cālōkam The first of the four states of bliss according to CAIVAM philosophy, the other three being CĀMĪPAM, CĀRŪPAM and CĀYUCCIYAM - dwelling in God's world.

cāvakakkuṟiñci A secondary melody-type of the KUṞIÑCI class.

cāvakanōṉpi / cāvakaṉ (Jaina) Householder who takes to ascetic practice.

cāvuppāṭal Vide IṞAPPUPPĀṬAL.

cāveḻuttu Vide CEYYUṬPORUTTAM.

cāḻal A verse genre: poem in KOCCAKAK KALIPPĀ whose stanzas are each in the form of a question and answer with the refrain *cāḻalō* at the end. 2. Masquerade dance. 3. An ancient game played by girls (accompanied by singing that has the refrain *cāḻalō*).

cāṟṟukkavi Vide CĀTTUKKAVI.

cāṟṟuppāṭṭu Vide CĀTTUMUṞAI.

cāṉṟuppotumai (Also VITTIVARUMUṞAI) Inductive method.

cāṉṟōr 1. The great, the learned, the noble. 2. The bards of the CAṄKAM age. 3. Warriors.

cāṉṟōr ceyyuḷ A characterization of the classical poetry, as being lofty and high-spirited.

cāṉṟōrpakkam A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the role of the great men who use bulls and cows (the peasants and the merchants)

cāṉṟōr ceyyuḷ A characterization of the classical poetry, as being lofty and high-spirited.

cikṟāḻicaikkoccakam A kind of KOCCAKAK-KALIPPĀ verse marked by fewer number of TĀḺICAI (the middle part of KALIPPĀ), branching into IYAṞCIKṞĀḺICAIKKOCCAKAM and KUṞAICCIKṞĀḺICAIKKOCCAKAM.

cikkal Complication, the rising action in the plot of a narrative.

cikkal aviḻppu Denouement. The resolution of a dramatic conflict, and explanation of the mysteries or misunderstandings in the plot.

cikkal nāṭakam Problem play. A term popularized by the Norwegian playwright Ibsen, it refers to the situation of the protagonist which is so rendered as to indicate that it represents a contemporary sociological problem. It is suggested that the prevailing opinion tends to thwart the author's attempt at finding a solution to the problem.

A sub-type of the problem play is the discussion play (VIVĀTA NĀṬAKAM) in which the social issue is not incorporated into

the plot, but expounded in the dramatic give and take of a sustained debate among the characters.

cikkalmutirvu Crisis. The moment in the plot of a narrative, when the conflict (MŌTAL) has intensified to a level at which the protagonist's lot will change decisively. Although the crisis and climax (UCCAM) generally occur together, the former functions purely as a structural element of the plot, whereas climax also signifies the height of emotional response evoked in the audience by the crisis.

cikaṇṭi A secondary melody-type of the PĀLAI class.

ciṅkanōkku Vide ARIMĀNŌKKU.

ciṅkāram Vide IRACAM.

ciṅki Vide TUNAṄKAIKKŪTTU.

cittar Mystics who by austere practices are supposed to have attained extraordinary powers.

cittaranūl Mystic treatises on medicine, yōka and astrology composed by CITTAR.

cittāntacāttiram Treatises on a given doctrine or philosophy.

cittānta caivam A philosophical system of the Saivites which recognizes the three entities of Civaṉ, Soul and Māyā, and holds that salvation is for those who have subdued the three-fold MALAM and obtained God's grace.

cittāntam 1. Well established conclusion, settled opinion or doctrine, received or admitted truth; ideology. 2. CAIVACITTĀNTAM.

citti Vide AṬṬAMĀCITTI.

cittira akaval A sub-class of AKAVAL metre marked by AKAVAL rhythm (after the cry of the peacock) in every foot.

cittirakkavi A variety of pictorial metrical composition which is fitted into fanciful figures; a poem in which verses or stanzas are so arranged that they form a design on the page and take the shape of the subject of the poem (altar poem); a poem which has its lines arranged to represent a physical object, or to suggest action/motion, mood/feeling (pattern poetry). Also see PULAVAR.

cittirakkā/cittirappā A variety of CITTIRAK-KAVI in which there is the occurrence of numerals in a given order whose combinations yield ten, fifteen, etc. as in:

2	7	6
9	5	1
4	3	8

இருவரமாம் ஏழுநாள் ஆறமாந்தான் கோயில்
ஒருவனையே நாடிய போந்தேம் - ஒருவனும்
எண்கையான் முக்கணான் நான்முகத்தான்
ஒன்பானோ
டையந்தலைய நாகத் தவன்

cittiravaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the dominant use of euphonic alternation of long and short syllables.

cittiravaḻu Pictorial fallacy.

cittiravēḷākolli A secondary melody-type.

cittu 1. Vide KALAMPAKAM. 2. Intellect. 3. Supernatural power. 4. A masquerade dance.

citaṟal Dissemination. In traditional literary criticism, it is the way texts (PAṈUVAL) influence later texts across generations.. In deconstruction (UḶḶIYAL AṆUKUMUṞAI)

dissemination refers to the way in which the meaning of a given word scatters, spreads, or disperses. It implies that any word or word-cluster inevitably means different things to different readers because of its connotative potential. See also ARUTIYINMAI.

citaivu pirarkkinmai A MEYPPĀṬU pertaining to the first phase of pre-marital love: (the heroine) losing heart, which she keeps off from others.

cintaṭi Vide AṬI.

cintaṭi vañcippā Vide VAÑCIPPĀ.

cintiyal veṇpā Vide IRAṬṬIMUKKĀL.

cintu 1. A verse genre: a kind of musical composition containing a detached word in the first line itself. Both the lines have either equal number of feet or unequal number of feet. It also makes frequent use of final rhyme, besides ETUKAI and MŌṈAI. It has sub-types such as VAḺINAṬAICCINTU (sung by travellers as distraction from the fatigue of the journey; NONṬICCINTU (statical burlesque play NONṬINĀṬAKAM in cintu verse), KĀVAṬICCINTU (songs by devotees of Lord Murukaṉ while marching to His temples with *kāvaṭi* on shoulders), KOLAICCINTU (song on sensational murders and suicide), VEḶḶACCINTU (song on flood), VIPATTUCCINTU (song on conspicuous accidents), VARALĀṞṞUCCINTU (song on myths and legends), etc. 2. A masquerade dance. 3. A musical note.

cintuppiḻukkai A masquerade dance.

cintumōkiṉi A verse genre: composition in VAṆṆAKAVOTTĀḺICAIKKALI metre comparing a woman with the ocean.

ciruṅkārak kavitai Erotic poetry.

ciruṅkāranilai A sub-situation under the PUṞAM theme TUMPAITTIṆAI: a warrior's devoted wife embracing his corpse on the battlefield.

cilampaṉ Chief of the hilly (KUṞIÑCI) tract.

cilampukaḻinōṉpu An ancient ceremony preliminary to marriage, probably consisting in removing the anklets of a bride which were till then a symbol of her maidenhood.

cilampetirkūval A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero asking the mountain about the heroine.

ciliṭṭam Vide VAITARUPPANEṞI.

cilēṭācākaram A verse genre: composition in TĀḺICAI comparing a king with the rains and God, and extending the traits of the ocean and a woman to suit those of the king.

cilēṭai/cilēṭaiyaṇi 1. (Also PALAPORUḶ CORṞOṬARAṆI) A figure of speech in which a word or phrase admits of two or more interpretations, paronomasia, double entendre, which operates as CEMMOḺICCILĒṬAI (paronomasia caused without splitting up words) and PIRIMOḺICCILĒṬAI (paronomasia caused by spliting up words).

CILĒṬAI is of seven kinds, viz., ORUVIṈAICCILĒṬAI (a common verb informing the word or phrase which functions as paronomasia), PALAVIṈAICCILĒṬAI (several verbs carrying through the paronomasia), MURAṆVIṈAICCILĒṬAI (verbs denoting opposite characteristics informing the paronomasia), NIYAMACCILĒṬAI (an expression capable of many applications being restricted to one object) NIYAMAVILAKKUCCILĒṬAI (an expression capable of many applications

being restricted to only one of them in the first instance and then extended to another), VIRŌTACCILĒṬAI (verbal antithesis following a verbal similitude) and AVIRŌTACCILĒṬAI (congruity between the preceding and the following paronomasia). 2. Vide IRAṬṬURAMOḺITAL.

cilēṭaiyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the process of metaphorization is subjected to double entendre. e.g. The lotus and the heroine's face, both blossom, grow lustrous, etc.

cilēṭaiyuvamai A figure of speech and a sub-class of UVAMAI: simile by double entendre which comprises two categories: CEMMOḺICCILĒṬAI and PIRIMOḺICCILĒṬAI.

cilēṭaittīvakam A figure of speech and a sub-class of TĪVAKAVAṆI in which a word in a verse illuminating or amplifying the double entendre runs through the verse.

cilēṭaiyiṉmuṭittal A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṈI in which an object extends into the general and the particular through the use of the double entendre.

cilēṭaivilakku A figure of speech and a sub-class of TAṬAIMOḶIYAṆI in which one of the two objects where both are marked by similar characteristics is seen as redundant.

cilēṭaiveṇpā A verse genre: poem in VEṆPĀ metre marked by double entendre.

cilēṭaivēṟṟumai A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which the differences as well as the similarities between two objects or persons are brought out through double entendre.

cilainutaṟpāṅki talaiviyaippukaḻtal (Also PĀṄKI TALAIVIYAIPPUKAḺTAL and PĀṄKI MAṈAIVIYAIPPUKAḺTAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante (with the heroine's sulking gone and her union with the hero accomplished) praising the heroine.

civacaṅkirāntavātam An intrinsic CAIVAM sect which holds that the soul when it is freed from MALAM (impurity) becomes Civaṉ Himself by the divine grace.

civacamavāta caivam An intrinsic CAIVAM sect which holds that the soul when it is freed from MALAM becomes pure Intelligence, and that in such a condition Civaṉ transmutes it into a Being like Himself, enabling it to perform His five-fold functions.

civataricaṉam Spiritual experience of the soul in which it understands its own limitations and perceives the divine wisdom, which of its own accord, bestows grace.

civatīkkai/civatiṭcai Initiation of a disciple into the mysteries of the CAIVAM.

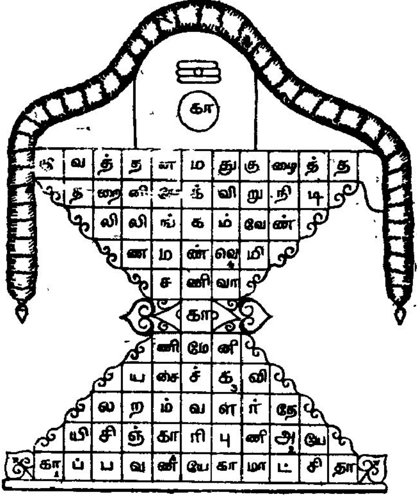
civapōkam Spiritual experience of the soul in which it merges its individuality in Civaṉ, the Supreme Being.

civayōkam Spiritual experience of the soul in which it realises the omnitude of Civaṉ and sets itself in tune with Him without losing its individuality.

civarūpam Spiritual experience of the soul in which it clearly understands that Civaṉ by His five gracious functions cleanses it of MALAM (impurity) and bestows salvation.

civalveṉṟi A PUṞAM sub-situation: theme describing the victory of a partridge in a partridge fight.

civalinkapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the pedestal and the cylindrical stone rounded off at the top (the emblem of Civan) as under:



காப்பவ ணீயே காமாட்சி தாயே
அணிபுரி காஞ்சியி லறம்வளர் தேவி
கச்சை யணிமேனி காசணி வாமி
வெண்மண லிலிங்கம் வேண்டி நிறுவிக்
கோனிறை தழுவத் த்னமது குழைத்த
காமக் கண்ணி காமேச் வரியே.

civāttuvita caivam (Also NIMITTAKĀRAṆA PARIṆĀMAVĀTA CAIVAM) An intrinsic CAIVAM sect doctrine which holds that Civan, the efficient cause, is also the material cause of the universe.

civānupavam The bliss of union with Civan, experience of Civan.

cirpacāttiram Vide ARUPATTUNĀNKUK KALAIKAL.

cirrilakkiyam (Also PIRAPANTAM) A class of literary genres developed in the medieval period, as distinct from the classical literary genres. The PĀṬṬIYAL tradition tries to limit these PIRAPANTAM genres to ninety-six, although there is no consistency in the number of genres treated in individual PĀṬṬIYAL works. *Pirapantat tirattu* lists 106 kinds, *pirapanta tīpam 97, pirapanta tīpikai 96, tonnūl vilakkam 91, muttuvīriyam 90,* etc. Today, it is possible to find more than 200 types.

Many of these genres owe their evolution to *tolkāppiyam,* the CAṄKAM and the post-CAṄKAM works. The TIṆAI-s and TURAI-s of AKAM and PURAM have evolved into several modes: e.g. VEṬCIMĀLAI, KARANTAI MĀLAI, ĀRRUPPAṬAI, IYANMOLI, KAṬAINILAI, KANPAṬAINILAI, KALAVALI, KAIKKILAI, KAIYARU NILAI, CEVIYARIVURŪU, VARALĀRRU VAÑCI, TŌRAṆA MAÑCARI, MUTUKĀÑCI, KUṬAIMAṄKALAM, TUNIVI-CITTIRAM, TĀMARAI NŌNPU, PIRIVUCURAM, etc.

The variety and complexity of these literary kinds are rooted in different structural norms and criteria:

(i) Some are based on the subject matter: AKAPPORUṬKŌVAI, ĀNTUNILAI, ĀRRUPPAṬAI, ULĀ, KĀTAL, PILLAIKKAVI, MAṬAL, MARAM, etc.

(ii) Formal aspects: ANTĀTI, TĀṆṬAKAM, CITTIRAKKAVI, etc.

(iii) Stanzaic pattern: IRAṬṬAIMAṆI-MĀLAI, MUMMAṆIMĀLAI, MUMMAṆIKKŌVAI, NAVAMAṆI-MĀLAI, etc.

(iv) Number of stanzas: CATAKAM, ORUPĀ ORUPATU, IRUPĀ IRUPATU, AṬṬAMAṄ-KALAM, PAÑCA RATTINAM, etc.

(v) Folk forms: ŪCAL, NONṬI, ULATTIP-PĀṬṬU, etc.

(vi) Letters of the alphabet: VARUKKA-MĀLAI, VARUKKAKKŌVAI, etc.

(vii) The 'MĀLAI' varieties: AṄKAMĀLAI, ANURĀKAMĀLAI, URPAVAMĀLAI, KĀPPUMĀLAI, etc.

(viii) Combination of two or more of the above criteria: TACĀṄKAPPATTU, ŪRVEṆPĀ, KAṬIKAIVEṆPĀ, etc.

(ix) Miscellaneous types: KĀPPIYAM, PURĀṆAM, etc.

A single mode is called by different names in different PĀṬṬIYAL works. The one that eulogizes the ten incarnations of Tirumāl is called UṞPAVAMĀLAI, ARIPIṞAPPU, and TACAPPIRĀTTUṞPAVAM. Similarly, we have KALAMPAKAMĀLAI and PAṈMAṆIMĀLAI, NĀḺIKAI VEṆPĀ and KAṬIKAI VEṆPĀ, VALAMAṬAL and IṈPAMAṬAL, etc. Again, one mode lends itself to varying subject matter: KAṬAINILAI is either the reprimand of the poet who has not been appropriately honoured by the patron-king, or the request to announce the arrival of the poet to the patron.

PUṞANILAI and PUṞANILAI VĀḺTTU, MEYKKĪRTTI and MEYKKĪRTTI MĀLAI mark slight differences in thematic perspect-ives.

Thematic similarities but formal divergences give birth to more than one genre: The praise of the hero's town is ŪRVEṆPĀ, ŪRNĒRICAI, ŪRIṈṈICAI, etc. Similarly, PĀTĀTIKĒCAM and KĒCĀTIPĀTAM differ in the order of portrayal of the limbs of the hero. The praise of the hero is NĀMAMĀLAI and that of the heroine is PUKAḺCCIMĀLAI.

Interestingly, the name of a genre in a PĀṬṬIYAL treatise takes a variant in creative literature: TUYILEṬAINILAI in the former is PAḶḶIYEḺUCCI in the latter, and ĀṆṬUNILAI becomes PALLĀṆṬU. PIḶḶAIKKAVI and PIḶḶAIPPĀṬṬU become PIḶḶAITTAMIḺ.

Literary exemplifications are not available to many of these genres.

These kinds represent a rich spectrum of native ingenuity, and assimilation from the Sanskrit tradition.

An extended span of nearly ten centuries marks the codification of these types and their imaginative representations.

ciṟṟiliḻaittalparuvam Vide PIḶḶAIKKAVI.

ciṟṟiṟparuvam Vide PIḶḶAIKKAVI I.

ciṟṟurai Vide ILAKUVĪYĀKKIYĀṆAM.

ciṟṟeṉ (Also CIṈṈAM) A variety of AMPŌTARAṄKAM consisting of short lines of two feet each.

ciṟṟellai Minimum number of lines, as in a stanza.

ciṟappaṇi A figure of speech in which a reason is given for differentiating two similar objects taken up for comparison.

ciṟappavanuti Vide AVANUTIYAṆI.

ciṟappiṉmaikūṟimaṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante slighting the love-token (a bunch of tender leaves) of the hero and refusing to accept it.

ciṟappu An AKAM literary technique - a variety of UḶḶUṞAI: specially given superlative, magnified, exaggerated expressions insetting deeper meanings of excellence. e.g. The infidelity of the unfaithful hero being suggested through an exaggerated scene of crabs born on the death of the mother-crab co-existing with the crocodiles that eat their young ones (*aiṅkuṟunūṟu* 24).

ciṟappunilaippiṟaporuḷvaippu Vide ORUVAḺICCEṞAL.

ciṟappunilaiyaṇi A figure of speech in which an occurrence is inferred without premises, a thing is assumed to exist in several places, a major task is accomplished though starting with one of smaller dimensions.

ciṟappuppāyiram Introduction in verse to a book giving particulars of the author, title of the work, subject matter, etc. Cf. POTUPPĀYIRAM.

ciṟappup puṉaivilipukaḻcci A kind of PUṈAIVILIPUKAḺCCIYAṆI in which the general idea is inferred from a particular idea.

ciṟappup poruṭkuṟippu Signification.

ciṟappuruvakam Vide CAKALAVURUVAKAM.

ciṟukatai Short story. A brief fictional prose narrative, requiring anything from half an hour to one or two hours in its 'perusal'. It has a definite plot structure, complexity of characterization, and often a point of view. It usually has a single focus and produces a specific dramatic effect.

ciṟukāppiyam Vide AIÑCIṞUKĀPPIYAM and KĀPPIYAM.

ciṟukuṭi Village in a hilly tract.

ciṟuceyyuḷ Verset.

ciṟucōṟākkal paruvam Vide PIḶḶAIKKAVI 1.

ciṟutērpparuvam Vide PIḶḶAKKAVI 1.

ciṟutēvapāṇi A kind of song in praise of a deity, set to music.Cf. PERUNTĒVAPĀṆI.

ciṟupattirikkai Journal, carrying scholarly and academic features, having a limited circulation and run without a commercial motive.

ciṟupaṟaikoṭṭal paruvam Vide PIḶḶAIKKAVI 1.

ciṟupaṟaipparuvam Vide PIḶḶAIKKAVI 1.

ciṟupoḻutu Vide MUTAṞPORUḶ.

ciṟumai One of the sources of the MEYPPĀṬU, MARUṬKAI (wonder): smallness.

ciṟumaiyaṇi A figure of speech in which the contained is described as smaller than the container, or the container than the contained. Cf. PERUMAIYAṆI.

ciṟaippuṟam An AKAM concept: a hedge-side near a mansion from which the hero can listen unseen to what passes between the heroine and her confidante.

ciṟaippuṟamākac ceṟippaṟivuṟuttal (Also TŌḺI CIṞAIPPUṞAMĀKAC CEṞIPPAṞIVUṞUTTAL and TŌḺI TALAIVAṞKUC CIṞAIPPUṞAMĀKAC CEṞIPPAṞIVUṞUTTAL) A sub-situation under the AKAM theme ORUCĀṞPAKAṞKUṞI: the confidante speaking about the heroine being restrained at home intending to inform the hero who remains unseen at the hedge-side near their house.

ciṉṉappū Poem celebrating the TACĀṄKAM (the ten constituents) of a king in 100, 90, 70, 50 or 30 NĒRICAIVEṆPĀ verses. Cf. TACĀṄKAPPATTU and TACĀṄKATTAYAL.

ciṉṉam 1. Vide CIṞṞEṆ. 2. An insignia.

ciṉṉamālai A verse genre: poem in VAÑCIPPĀ metre marked by a sense of wonder and rhetorical excellence.

ciṉaiyākupeyar A figure of speech: synecdoche in which part is put for the whole.

cīṭṭukkavi A verse genre: epistle or letter written in verse.

cīr Metrical foot, a CEYYUḶUṞUPPU.

cīrmaṭakku Vide MAṬAKKAṆI.

cīrantāti Repetition of the final foot of a line as the initial foot of the following line.

cīrākam A primary melody-type.

cīḻkkaikkūttu A mode of dancing accompanied with whistling.

cīṟiyāḻ A small lute.

cukkilattampam Vide AṞUPATTUNĀṄKU KALAIKAḶ.

cukumāratai Vide VAITARUPPANEṞI.

cuṭṭaṇi Vide KĀṬCIYAṆI.

cuttikkūrā uvamam Vide ETUTTUKKĀTTU UVAMAIYAṈI.

cuttu 1. An AKAM literary technique and a variety of UḶḶURAI: by pointing to one thing some other being hinted at. e.g. The confidante of the heroine, to be overheard by the hero, asks the thundering cloud if it will merely rumble or pour rain to nurture the millet field-the meaning hinted at being whether the hero will merely keep on meeting the heroine secretly, or decide about taking her hand in marriage (*akanāṉūṟu: 188*). 2. Signification.

cuttuṇarvu Vide PIRAMĀṆA ĀPĀCAM.

cuttumporuḷ Referent.

cuṭarotupulampal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the heroine's distressed words at the setting sun (in the fear of the evening intensifying her love-sickness).

cuṭarōṭirattal (Also CURAM TAṆIVITTAL and NAṞṞĀY CURAM TAṆIVITTAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the mother's appeal (to the sun) for the wilderness (through which the heroine has eloped with the hero) to become cool.

cuṇṇam 1. (Also CUṆṆAMOḺIMĀṞṞU) Vide PORUḶKŌḶ. 2. Vide COLVAKAI.

cuṇṇamoḻimāṟṟu Vide PORUḶKŌḶ.

cuṇaṅku (Also PACAPPU and PACALAI) An AKAM concept: beauty-spots on the skin of a woman; sallowness, paleness of complexion due to love-sickness.

cuttakāntāram An ancient secondary melody-type of the *ācāṉ* class.

cuttacaivam A CAIVAM sect which holds that the initiate should realize that PATI, PACU and PĀCAM are eternal, practise the *yoga* of silence and become absorbed in Civaṉ, one of sixteen CAIVAM.

cuttaniruttam A kind of dance.

cuttāttuvitam Inseparable union of the individual soul with Civaṉ, obtaining Supreme Bliss.

cupakkam One's own standpoint in a philosophical discussion. Cf. PARAPAKKAM.

cuyacaritai (Also TAṈVARALĀṞU) Autobiography.

cuyapaṉpāṭṭu viḷakkam Appropriation. A type of reader-response criticism (VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU) where readers tend to interpret texts according to their own cultural presuppositions, regardless of those of the author - and even if the author wrote the work from a different cultural or ideological perspective.

cuyamvaram A verse genre: composition in KALIVEṆPĀ mètre on the selection of husband by a princess herself at a public assembly of suitors.

cuyavārātaṉai Narcissism. In psychology, it refers to obsessive and exclusive interest in one's own self.

cuyaveḷippāṭṭuk kavitai Confessional poetry. A contemporary literary mode in which the writer discusses matters relating to his private life, and addresses the reader directly.

curattuyttal A sub-situation under the PUṞAM theme VEṬCITTIṆAI: theme of a warrior leading the captured cattle safe through a barren tract fraught with dangers.

curanaṭai Vide PERUNTIṆAI.

curam An AKAM concept: wilderness.

curam taṇivittal Vide CUṬARŌṬIRATTAL.

curampōkku A sub-situation under the AKAM theme UṬAṈPŌKKU: the elopement of the heroine with the hero through the wilderness.

curamakaḷir Vide ARAMAKAḶIR.

curāṭṭu A feature of AḶAVAḺICCANTAM marked by balanced feet, but with two additional letters.

curitakattarāviṉaik koccakam A kind of KOCCAKAKKALIPPĀ marked by the incidence of CURITAKAM and the doubling of TARAVU.

curitakattaravuk koccakam A kind of KOCCAKAKKALIPPĀ marked by the incidence of CURITAKAM and a single TARAVU.

curitakam 1. Vide AṬAKKIYAL. 2. Vide COLVAKAI.

curuṅkaccollal 1. Vide NŪLAḺAKU. 2. Vide OṬṬAṆI.

curutikāntāram A secondary melody-type of the PĀLAI class.

cuvaṭu Trace. A term by Jacques Derrida, it refers to the myriad possible meanings that differ from the one an utterance is deemed to have, that is, the "definitive" meaning established and constituted by its very difference from innumerable, non-present meanings. These non-present meanings are neither fully present, nor wholly absent; they are not exactly present, for they differ from what the utterance is deemed to signify, yet they are not entirely absent, for they remind us of and lend import to the meaning we assign to the utterance by virtue of their difference.

cuvaṭukaṇṭaṟital A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother coming to know of the path trodden by the eloped hero and heroine from her (heroine's) footprints.

cuvaṭukaṇṭiraṅkal A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the foster-mother in search of the eloped heroine being distressed on seeing the heroine's footprints on the way in the wilderness.

cuvarkkakaṇam Vide INTIRAKAṆAM.

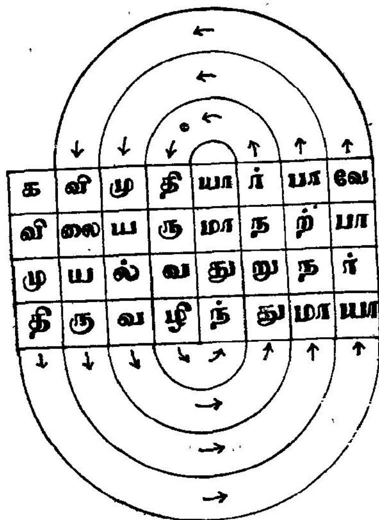
cuvātiṭṭāṉam Vide ĀṞĀTĀRAM.

cuvai Poetic sentiment.

cuvaiyaṇi Vide IRATAVAṆI.

cuvaiyiṟakkam Anticlimax, a writer's intentional drop from the serious and elevated to the trivial and lowly in order to achieve a comic or satiric effect.

culikuḷam A variety of CITTIRAKKAVI: A stanza of four lines with eight letters each, so composed that the letters are arranged in a series of incurving loops, one within another, as in the diagram under:



அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

கவிமுதி யார்பாவே
விலையரு மாநற்பா
முயல்வ துறுநர்
திருவழிந்து மாயா.

cuṟṟivaḷaittal Periphrasis. A manner of speaking or writing that is unnecessarily wordy, elevated, or roundabout; circumlocution.

cuṉainayappuraittal A phase of the MUṈṈURAVUṆARTAL sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante attributing allegorically the changed features of the heroine (after her union with the hero) to her bathing in the mountain springs.

cuṉainalam uraittal Vide CUṈAINAYAP PURAITTAL.

cuṉaiyāṭalkūṟi nakaittal A sub-situation under the AKAM theme as NĀṆANĀṬṬAM: as the heroine returns home saying she had been to bathing in the mountain spring, the confidante laughing at her seeing her paint intact and flowers unfaded.

cuṉaiyuṭaṉāytal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero asking the spring about the heroine.

cuṉaiviyanturaittal A phase of the MUṈṈURAUṆARTAL sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante, having ascribed the changed features of the heroine allegorically to her bathing in the mountain springs, wondering at the 'power' of the springs.

cūkkumālaṅkāram A figure of speech in which an idea is expressed by subtle hints.

cūttiranilai Position of CŪTTIRAM in a treatise as the guiding principle of interpretation, four in number, viz., ĀṞṞOḺUKKU (the most natural order of words which clearly brings out the meaning), ARIMĀNŌKKU (a grammatical technique in which a line of a *cūttiram* is linked with the preceding and the following *cūttirams* in the manner of a lion's look, looking over the shoulders with neck turned) TAVAḶAIPPĀYTTU (the principle of a frog's leap whereby a *cūttiram* is so constructed as to have reference to the next but one that follows it) and PARUNTIṈ VIḺVU (the principle of the kite's swoop whereby a *cūttiram* occurring in a treatise is not directly connected with either its preceding or succeeding *cūttiram* but connected with some remote *cūttiram*).

cūttirappā (Also CŪTTIRAYĀPPU) A kind of AKAVAL metre, esp. employed in classical grammars.

cūttiram (Also NŪṞPĀ) A condensed verse statement of an elaborate proposition.

cūttirayāppu Vide CŪTTIRAPPĀ.

cūtar (Also NIṈṞĒTTUVĀR) Panegyrists who praised things standing in their presence.

cūtuveṉṟi A PUṞAM sub-situation: the theme of a woman vanquishing others in gambling.

cūraramakaḷir Vide ARAMAKAḶIR.

cūriyakaṇam A rule of propriety: foot of *nēr-nirai-nēr* as KŪVILAṄKĀY; considered inauspicious at the commencement of a poem, with *pūcam* as its asterism, the effect being undoing of the virility.

cūḻcci 1. A MEYPPĀṬU other than the principal eight: deliberation. 2. Intrigue. A narrative device in which a character sets up a scheme which depends for its success on the ignorance or gullibility of the person or persons against whom it is directed.

cūḻvaraivuk koḷkai Vorticism. A semi-abstract movement in art and literature, the

characteristic use of forms arranged in arcs or whirls round a central point.

cūlal Milieu; atmosphere. Atmosphere (also called mood or tone or ambience) is the general feeling created in the reader or audience as to the course of events. It can be happy, disastrous, etc. Tone sometimes is distinguished from atmosphere in that it refers to the attitude of the author toward reader or audience, subject matter, or even himself.

Milieu is the conditioning or causal factor of a literary work - the social circumstances, the intellectual environment, the prevailing climate of opinion, belief, etc. The milieu could be either the cause of a literary effect or the effect of a literary cause, that is, the influence of art and society on each other could be mutual and reciprocal.

cūlalamaivuk kōtpātu Contextual theory. A mode of criticism which emphasizes close readings of individual texts, and evaluations of those texts based on their internal structures and their aesthetic impact.

cūniyavātam (Also VERUMAIVĀTAM) Nihilism. Total rejection of current political institutions, and religious and moral beliefs.

cenkīraip paruvum Vide PILLAIKKAVI 1.

cenkōl Sceptre, as a symbol of sovereignty, kingly justice and impartial administration of justice.

cenkōlviruttam Vide KŌLVIRUTTAM.

centamil Standard Tamil. Cf. KOTUNTAMIL.

centamilmālai A verse genre: composition in twenty-seven verses in any of the metres on a given subject matter.

centiram A secondary melody-type of the KURIÑCI class.

centu A primary melody-type.

centurutti An ancient melody-type.

centuruti A secondary melody-type of the KURIÑCI class.

centurai A kind of composition adapted to singing, distinct from VENTURAI.

centurai citainta kurattālicai A sub-class of the auxiliary verse kind KURATTĀLICAI marked by the balance of feet in both the lines and by the absence of smooth flow and lofty theme.

centuraivenpā Vide KURALVENCENTURAI.

centuraivellai Vide KURALVENCENTURAI.

centūkku Vide AKAVALŌCAI.

centotai A kind of versification in which MŌNAI, etc., are neglected.

centotaippā Blank verse.

centotaimarul (Also MARULCENTOTAI) A verse without any kind of agreement of sound features either in lines or feet of a line, but with INAM or any kind of agreement of one with the other of the group *a, ā, ai* and *au*, or *i, ī, e* and *ē* or *u, ū, o* and *ō*, or *c* and *t* or *ñ* and *n*, or *v* and *m*.

cennataiyantāti Vide ANTĀTITTOTAI.

ceppalōcai Rhythmic flow appropriate to VENPĀ verse.

cempatippu Definitive edition. Either an author's own final text or a work which may be deemed to be the most authoritative edition.

cempālai A melody-type of the PĀLAI class.

cemporulankatam Vide ANKATACCEYYUL.

cemmalaippālai A secondary melody-type of the PĀLAI class.

cemmutupenṭir Mature divining women.

cemmuraṉ MURAṆ or the only agreement of antithesis of lines without any other occurrence of any kind of agreement in lines or feet.

cemmoḻi Classical language.

cemmoḻiccilēṭai Vide CILĒṬAI 1.

cemmōṉai MŌṈAI or the only agreement of the first letters of lines without any other kind of agreement in lines or feet.

ceykalai Artefact.

ceykaiccūttiram CŪTTIRAM containing directive rules on *sandhi*, syntax, etc., correspond-ing to *vidhi sūtras* in Sanskrit.

ceytittokuppiṉaippu Documentary montage.

ceytiṟam A secondary melody-type of the MARUTAM class.

ceyyāmarapil toḻiṟpaṭuttaṭakkutal An AKAM concept: the lover(s) taking non-human beings as if capable of being messengers and conveying messages of love through them.

ceyyuṭkaṉam Vide CEYYUṬPORUTTAM.

ceyyuṭkalampakam/ceyyuṭkōvai Verse anthology.

ceyyuṭporuttam (Also CEYYUḶ MUTAṈMOḺIP PORUTTAM and PORUTTAM) The concord between the first foot of the first stanza of the work and the name of the hero of the poem, comprising ten kinds, namely, MAṄKALAPPORUTTAM (use of auspicious words), COṞPORUTTAM (use of trisyllabic, auspicious words that cannot be split in scanning, not being inelegant, ambiguous, meaningless or defective in form), EḺUTTUPPORUTTAM or AKKARAPPORUTTAM (consisting of three, five, seven or nine letters including mute consonants and not four, six or eight), TĀṈAPPORUTTAM (use of such vowels as are not found in MŪPPUTTĀṈAM and MARAṆATTĀṈAM, the five TĀṈAMS, viz., PĀLATTĀṈAM, KUMARATTĀṈAM, IRĀCATTĀṈAM being determined by grouping the vowels in the order of *a ā, i ī ai, u ū au, e ē, o ō*, and taking that group which contains the first vowel of the hero's name as PĀLATTĀṈAM and counting onwards), PĀṞPORUTTAM (while praising a man and a woman, the commencing letter should be respectively masculine and feminine, the short vowels being considered masculine (ĀṈPĀLEḺUTTU) long vowels feminine (PEṈṈEḺUTTU) consonants and *āytam* being (ALIYEḺUTTU), UṆṬIP-PORUTTAM or UṆĀPPORUTTAM (the initial letter being of AMUTAVEḺUTTU - letters considered auspicious to begin a literary work with and not of NACCEḺUTTU or CĀVEḺUTTU - letters considered inauspici-ous to begin a literary work with), VARUṆAPPORUTTAM (the initial letter pertaining to the caste of the hero: *ka, ṅa, ca, ña, ṭa, ṇa* - Brahmana; *ta, na, pa, ma, ya, ra* - Kṣattiriya; *la, va, ṟa, ṉa*- Vaiṣya; *ḻa, ḷa* - Sūdra), NĀṬPORUTTAM (the agreement of the asterism of the initial letter and that of the initial letter of the hero's name), KATIPPORUTTAM (the initial word should contain the letters which belong to either of the first two of the four *kati*), viz., TEYVAKATI (*a, i, u, e, ka, ca, ṭa, ta, pa*), MAKKAṬKATI (*ā, ī, ū, ē, ṅa, ña, ṇa, na, ma*), VILAṄKUKATI (*o, ō, ya, ra, la, ḻa, ṟa*) and NARAKAKATI (*ai, au, va, ḷa, ṉa*) and KAṆAPPORUTTAM (the first word should be one of NĪRKKAṆAM, TĪKKAṆAN, ANTARAKAṆAM, CŪRIYAKAṆAM, MĀRUTA KAṆAM, MATIKKAṆAM and INTIRAKAṆAM or NILAKKAṆAM). Also see KAṈṈALPORUTTAM, PUṬPORUTTAM and PEYARPPORUTTAM.

ceyyuṭpōli One of the two divisions of KATTIYAM, distinct from KAṬṬURAIPPŌLI.

ceyyuḷ Verse composition.

ceyyuḷ mutaṉmoḻipporuttam Vide CEYYUṬ PORUTTAM.

ceyyuḷvaḻakku (Also NŪLVAḺAKKU) Literary usage.

ceyyuḷvaḻu Defect in versification.

ceyyuḷvaḻuvamaiti A poetic license which allows CEYYUḶVAḺU in the compositions of great sages, etc.

ceyyuḷvikāram (Also VIKĀRAM) Changes in words allowed as poetic license, the kinds of which are VALITTAL (change of a soft consonant into a hard one), MELITTAL (change of a hard consonant into soft one), NĪṬṬAL (lengthening of a sound), KUṞUKKAL (shortening of a sound), VIRITTAL (expansion or elaboration of a phrase) TOKUTTAL (contraction of phrases), MUTAṞ KUṞAI (shortening of a word by one or more letters at the beginning), IṬAIKKUṞAI (elision of the medial sound) and KAṬAIKKUṞAI (elision of the final sound).

ceyyuḷuṟuppu The elements of a metrical verse, being thirty-four in number, viz., 1. MĀTTIRAI (mora, quantity or duration of articulation of a phoneme), 2. EḺUTTU (letter or phoneme), 3. ACAI (syllable, basic metrical unit), 4. CĪR (foot), 5. AṬI (line), 6. YĀPPU (metrical structure of a verse), 7. MARAPU (language sanctioned by tradition), 8. TŪKKU (rhythm), 9. TOṬAIVAKAI (rhyme and others, or positional repetition of sound features), 10. NŌKKU (total effect of a verse), 11. PĀ (metre of verse), 12. AḶAVIYAL (line-limit), 13. TIṆAI (sphere of human life, both AKAM and PUṞAM), 14. KAIKŌḶ (KAḶAVU and KAṞPU phases), 15. KŪṞṞU (speeches assignable to different characters), 16. KĒṬPŌR (auditors), 17. KAḶAṈ (scene of action), 18. KĀLAM (time and season), 19. PAYAṈ (result or effect), 20. MEYPPĀṬU (manifestation of inner emotions and feelings), 21. EÇCAM (that which is left to be understood, or implied), 22. MUṈṈAM (indication of the speaker and the auditor in a stanza), 23. PORUḶ (meaning or content or theme), 24. TUṞAI (thematic sub-situation), 25. KŌḶ or MĀṬṬU (syntactical linkage), 26. VAṆṆAM (specific sound features of a verse), 27. AMMAI (succession of short, soft words having a soothing effect), 28. AḺAKU (choice of plain words and proper rhythm), 29. TOṈMAI (antique literary source), 30. TŌL (narrating an ancient story and inculcating the UṞUTIPPORUḶ in felicitous diction), 31. VIRUNTU (verses of new compositions), 32. IYAIPU (narrative poems ending in any one of the eleven consonants *ñ, ṇ, n, m, ṉ, y, r, l, v, ḻ, ḷ*), 33. PULAṈ (verses in the language of common folk, or colloquial standard) and 34. IḺAIPU (easy flowing style consisting of choice diction in which long vowels, soft consonants and the liquids *l* and *ḷ* are prominent, and hard consonants are avoided). Cf. AKAPPĀṬṬUṞUPPU.

ceyviṉaimaṟaippu A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the heroine concealing her acts from the confidante.

ceyalmuṟait tiṟaṉāyvu Practical or applied criticism. A type of criticism that emphasizes and responds to the characteristics of specific texts. It differs from theoretical criticism, which emphasizes the formulation of general

principles applicable to all texts rather than explicating individual works. Practical critics concentrate on a close reading of the text underlying their analysis. Cf. VITIMURAIT TIRAṈĀYVU 2.

ceyalorumai Unity of action.

ceyalmoḻi Vide COLLĀṬAL KŌṬPĀṬU.

ceyaṟkūṟṟu Vide COLLĀṬAL KŌṬPĀṬU.

ceyaṟkaiyaḷapeṭai Long vowel or consonant lengthened for the sake of metre.

cerukkaḷavañci A verse genre: poem in AKAVAL verse describing the field of battle.

cerukkaḷavaḻi A verse genre: composition in NĒRICAI VEṆPĀ, IṈṈICAI VEṆPĀ or PAKROṬAI VEṆPĀ on the feats of valour of a king which earn him an abiding fame.

ceruviṭaivīḻtal A sub-situation under the PUṞAM theme NOCCITTIṆAI: celebrating the fallen warriors who heroically defended the fortifications around a city and the adjoining forest defence.

celkeṉaviṭuttal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine letting the hero go after union.

cellumkiḻatti celavukaṇṭu uḷattoṭucollal A division under the AKAM theme PIRIVUḺI MAKIḺCCI: the hero speaking to his heart in exultation as the heroine departs after union.

celvam One of the sources of the MEYPPĀṬU, UVAKAI (rejoicing): enjoyment of wealth.

celvākku Influence.

celavaḻuṅkutal 1. (Also CELAVIṬAIYAḺUṄKUTAL and PŌKKAḺUṄKUTAL) An AKAM theme: the hero desisting tentatively from parting from the heroine. 2. Vide PERUNTIṆAI.

celavaluṅkuvittal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḺVAYIṞ PIRITAL: the confidante seeking to dissuade the hero from undertaking his mission for wealth for his marriage.

celaviṭaiyaḻuṅkutal Vide CELAVAḺUṄKUTAL.

celavu A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the soldiers passing through difficult forest terrain on their march for the seizure of the enemy's cows.

celavukāṇṭal A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante finding that the heroine is keeping herself off from her companions.

celavuniṉainturaittal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the heroine's utterance contemplating a visit to the hero to tell him herself of her plight.

cevvaṇi An AKAM concept: red garment and red flowers worn by the confidante to indicate to the hero that the heroine is in her periods.

cevvaṇikaṇṭa vāyilavar kūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the utterance of the attendant messengers at the courtesans' houses as they see the confidante coming in red attire.

cevvaṇiyaṇintu cēṭiyaiviṭuppuḻi avvaṇi uḻaiyarkaṇṭu aluṅkikkūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the neighbourhood of the heroine feeling sad, as she sends her confidante dressed in red garments and wearing red flowers (indicating to the hero that the heroine is in her periods) to the quarters of the prostitutes where the hero has gone.

cevvaṇiviṭukka illōrkūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the matrons of the heroine's house

commenting (as unbefitting) on her sending the confidante in red garment and red flowers to the quarters of the prostitutes to indicate that it is the fourth day after the periods of the heroine.

cevvaḻi A primary melody-type of the MULLAI class.

cevvaḻippālai A secondary melody-type of the PĀLAI class.

cevvaḷapeṭai The only agreement of elongations (either vowel or consonantal elongation) of lines in a verse without any other kind of agreement either in lines or feet of a line.

cevviceppal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante, having seen the heroine wondering at her gracefulness to the hero.

cevviyal Classicism. See CEVVILAKKIYAM.

cevviyilaḷeṉṟu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token (a bunch of tender leaves) of the hero saying that the heroine has not yet come of age.

cevviyaipu The only agreement of the last letters of lines in a verse without any other kind of agreement either in lines or feet of a line.

cevvilakkiyam Classical literature, the ancient literature characterized by features such as order, clarity, decorum, balance, unity and so on.

cevvetukai The only agreement of the second letters of lines in a verse without any other kind of agreement either in lines or feet of a line.

ceviyaṟivuṟūu A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: instructing the king on the path of virtue.

ceviyaṟivuṟūumaruṭpā A verse genre: poem in MARUṬPĀ metre instructing the king on the path of virtue.

ceviyuṟai / ceviyuṟaicceyyuḷ / ceviyuṟai vāḻttu 1. A verse genre: advice to give up anger and be humble in the presence of the great. 2. Vide CEVIYAṞIVUṞŪU.

ceviyuṟaiyaṅkatam A verse genre: reproving a king for his failings with a view to reclaiming him to a sense of his duty. Also see AṄKATAM.

cevili An AKAM concept: foster-mother.

cevili āṟṟāt tāyait tēṟṟal (Also NĀṬATTUṆITAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother consoling the mother grieving over her daughter's (the heroine) elopement with the hero, by telling the mother of her intention to go in search of the heroine.

cevili iṉaiyaḷeṉpōrkku etiraḻintumoḻital (Also CEVILI TĒṞṞUVŌRKKU ETIRAḺINTU MOḺITAL and PĀṄKIYIṆUṆARNTA CEVILI TĒṞṞUVŌRKKU ETIRAḺINTU KŪṞAL) A sub-situation under the AKAM theme KAṞPOṬU PUṆARNTAKAVVAI: the confidante having informed the foster-mother about the elopement of the heroine with the hero, she in turn responds positively to those seeking to console her.

cevili eyiṟṟiyoṭu pulampal (Also VĒṬṬA MĀTARAIKKĒṬṬAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother enquiring in distress to the women of the wilderness on the way while in search of the heroine who has eloped with the hero.

cevili eṟivaḷaivēṟṟumaikku ētu viṉātal Vide ERIVAḶAI VĒṞṞUMAIKKU ĒTU VIṈĀTAL.

cevilikku ikuḷai varaintamai uṇarttal (ceppal) A sub-situation under the AKAM theme TAṈMAṈAIVARAITAL: the confidante informing the foster-mother that the marriage of the hero and the heroine has (already) taken place.

cevilikkut tōḻi aṟattoṭuniṟṟal A sub-situation under the AKAM theme VARAIPORUṬPIRIVU: (the foster-mother demanding of the confidante the reason for her preventing the priest from performing the dance of possession), the confidante revealing the love of the heroine to the hero.

cevili kalantuṭaṉvaruvōrkkaṇṭu kēṭṭal Vide KALANTUṬAṈVARUVŌRKKAṆṬU KĒṬṬAL.

cevili kaṉaiyiruḷ avaṉvarakkaṇṭamai kūṟal A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the heroine telling her confidante that the foster-mother has seen the hero as he was coming for tryst by night.

cevili kuravoṭu pulampal Vide KURAVOṬU PULAMPAL.

cevili talaimakaḷ vēṟṟumaikaṇṭu pāṅkiyai viṉātal Vide EṞIVAḶAI VĒṞṞUMAIKKU ĒTU VIṈĀTAL.

cevili taṉ aṟiviṉmaitaṉṉai nonturaittal Vide KAVAṈṞURAITTAL.

cevili teyvam vāḻttal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother praying to God (for the happiness of the heroine who has eloped with the hero).

cevili tēṭal (Also CEVILI PĀṄKIYAI VIṈĀTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother questioning the confidante about the whereabouts of the heroine.

cevili tēṟṟuvōrkku etiraḻintu moḻital Vide CEVILI IṈAIYAḶEṈPŌRKKU ETIRAḺINTU MOḺITAL.

cevili tōḻiyai viṉātal (Also VEṞIVILAKKIYA ATAṈĀL CEVILI PĀṄKIYAI VIṈĀTAL and VEṞI VILAKKIYAVAḶI CEVILI PĀṄKIYAI VIṈĀTAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the foster-mother demanding of the confidante the reason for her preventing the priest from performing his ritual dance.

cevili naṟṟāykku aṟattoṭuniṟṟal (Also NAṞṞĀYKKU URAITTAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the foster-mother revealing to the mother the truth of the elopement of the heroine with the hero.

cevili naṟṟāykku iruvar kātalaiyum aṟivittal Vide AṈṈAVAR KĀTAL AṞIVITTAL.

cevili naṟṟāykku muṉṉilai moḻiyāl aṟattoṭu niṟṟal / cevili naṟṟāykku moḻiyāl aṟattoṭuniṟṟal (Also NAṞṞĀYKKU CEVILI AṞATTOṬU NIṞṞAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the foster-mother revealing overtly to the mother the love between the hero and the heroine.

cevili pāṅkiyai viṉātal Vide CEVILI TĒṬAL.

cevili putalviyaikkāṇātu kavalaikūṟtal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother, in search of the eloped heroine, feeling disheartened as she is unable to find her.

ceṟṟattaṭaimoḻi (Also VEKUḶIVILAKKU) A figure of speech and a sub-class of TAṬAIMOḺIYAṈI in which a pursuit is sought to be stopped by going in for words of anger.

ceṟippu Vide IṞCEṞIVU.

ceṟivu Vide VAITARUPPANEṞI.

ceṟivuk kataippiṉṉal Organic plot.

ceṟivukkūṟṟu Aphorism. A concise, pointed, epigrammatic statement (by a specific person) that purports to reveal a truth or principle. Such a statement is called a proverb (PAḺAMOḺI) when it is so universally known that its authorship is lost.

ceṟivuttiṭṭu Purple patch. A passage in a work that stands out by its ornateness and abundance of literary devices.

ceṉṟuteyntiṟutal Vide NŪṞKUṞṞAM.

ceṉṟōṟuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero and the heroine sending word through the passers-by, the latter informing the kin of the heroine about their coming back home after elopement.

ceṉṟōṉ nīṭaliṟ kāmammikka kaḻipaṭar kiḷavi Vide KĀMAMMIKKA KAḺIPAṬAR KIḶAVI.

ceṉṟōṉ mīṇṭuvantu antaṇaraiyum cāṉṟōraiyum muṉṉiṭṭu varaintu koṇṭuḷik kaṇṭōr makiḻntukūṟal / ceṉṟōṉ mīṇṭuvantu varaintuḷik kaṇṭōr makiḻtal A sub-situation under the AKAM theme VARAITAL: the people around (the spectators) expressing their joyous approval, as the hero separated from the heroine comes back and takes the hand of the heroine in marriage in the presence of the brahmins and the wise men.

cēṭpaṭai The phase of love between the hero and the heroine under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante keeping the hero off, explaining the difficulties in the way of his clandestine meetings with the heroine and urging him to expedite the marriage.

cēttirattiruveṇpā A verse genre: poem celebrating the shrines of God.

cēṭam An element in dancing.

cēyōṉ Murukaṉ, the God of the KUṞIÑCI tract.

cērppaṉ Vide KOṄKAṆ.

cērvaiyaṇi Vide CAṄKIRAṆAVAṆI.

cēri Village of the MULLAI tract.

cēripparattai An AKAM concept: prostitute, courtesan, living in the quarters set apart for her class.

cēvai Recitation, as of NĀLĀYIRA TIVVIYAP PIRAPANTAM.

caiva cittānta cāttiram (Also MEYKAṆṬA CĀTTIRAM) Doctrinal texts of the Śaiva Siddhānta philosophy, fourteen in number, viz., *tiruvuntiyār, tirukkaḷiṟṟup-paṭiyār, civañāṉapōtam, civañāṉacittiyār, irupāvirupakṭu, uṇmaiviḷakkam, civap-pirakācam, tiruvaruṭpayaṉ, viṉāveṇpā, pōṟṟippakṟoṭai, koṭikkavi, neñcuviṭutūtu, uṇmaineṟiviḷakkam allatu tukaḷarupōtam* and *caṅkaṟpaṉirākaraṇam*. There is another school which replaces *uṇmaineṟi-viḷakkam* by *tukaḷarupōtam*.

caiva cittāntam Doctrinal philosophy of Tamiḻnāṭu based on the concept of the relationship among PATI (God), PACU (soul) and PĀCAM (bondage).

caivam The religion which regards Civaṉ as the Supreme Being and is exclusively called CŌṬACACAIVAM devoted to His worship, of sixteen sects, viz., ŪRTTACAIVAM, AṈĀTICAIVAM, ĀTICAIVAM, MAKĀCAIVAM, PĒTACAIVAM, APĒTACAIVAM, ANTARACAIVAM, KUṆACAIVAM, NIRKKUṆACAIVAM, ATTUVĀCAIVAM, YŌKACAIVAM, ÑĀṈACAIVAM, AṆUCAIVAM, KIRIYĀCAIVAM, NĀLUPĀTACAIVAM and CUTTACAIVAM.

caivavāti An expounder of CAIVAM philosophy.

caivākamam The sacred ĀGAMAS of the Saivites, also known as *civākamam*.

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

cainākamam The sacred scriptures of the Jainas.

cokkaṭṭāṉpantaṉam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the figure on the floor for playing dice, as under:

தாயனைய சேயனே தாகனக யேகனே
தாயநய ஞேயனே நேயரிய - லாயனே
ஈதாநா தாநீதானே சாலநல சீலனே
காதாதே தாசீதா கா

col 1. Parts of speech, being four, viz., *peyarccol* (noun or pronoun), *viṉaiccol* (verb), IṬAICCOL (particle which has no independent meaning in isolation, but when occurring in combinations with nouns and verbs functions as inflectional or conjugational suffix, adverb, preposition, expletive, conjunction, interjection, etc.,)and URICCOL (the indeclinable which behaves like adjective or adverb). 2. Words in the Tamil language being of four classes, viz., IYAṞCOL (standard words which are in common use and are understood by all), TIRICOL (indigenous Tamil words used only in literary works), TICAICCOL (words borrowed in Tamil from the twelve countries bordering the ancient Tamil country) and VAṬACOL (Sanskrit words).

colnaṭaiyaṇi (Also TAṈMAIYAṆI and TAṈMAI NAVIṞCCIYAṆI) A figure of speech which consists in describing an object, a characteristic, the commonness underlying things of a particular class and an activity as it is.

colmuraṇ Vide MURAṆAṆI.

collaṭaivu Word index.

collaṇi Vide AṆI.

collākupeyar A figure of speech: a species of metonymy in which a term signifying word is used to denote a composition, oral or written, e.g. *urai* as in, *nūlukku urai ceytāṉ*.

collāṭci Diction. Word choice, divided into vocabulary and syntax. By vocabulary is meant the degree of difficulty, complexity, abstractness, formality, and currency of words used, as well as the origin of words chosen; syntax refers to the arrangement - the ordering, grouping, and placement - of words within a phrase, clause or sentence. Poetic diction refers specifically to the choice and phrasing of words suitable for verse.

collāṭal kōṭpāṭu Speech act theory. A critical theory of language developed by John L. Austin. He classified locutions (KŪṞṞU) into constatives (NILAIMOḺI) and performatives (CEYALMOḺI), the former being sentences that can be determined to be true or false, and the latter those that "do" something such as plead or question. John R. Searle distinguishes four types of speech acts, viz., utterance act (COṞKŪṞṞU), propositional act (PORUḶKŪṞṞU),

illocutionary act (CEYARKŪRRU) and perlocutionary act (PĀTIPPUKKŪRRU). An utterance act is a locution simply saying something. A propositional act says something about something else. An illocutionary act involves uttering a statement that performs a particular function such as promising or threatening. A perlocutionary act is an illocutionary act that affects the state of mind and/or the actions of the person to whom it has been directed. Speech act theory has played a major role in the development of discourse analysis (KARUTTĀTAL PAKUPPĀYVU), and has provided a conceptual model for critics from a variety of approaches for the systematic analysis of discourse.

collātēkal (Also NĪTEṈEṈRU AVAṈ NĪṄKAL) A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORULVAYIRPIRITAL: the hero assuring the confidante that he would not prolong his mission for wealth, and his leaving the heroine on that mission without an adieu.

collāmarapin avarroṭu kelii An AKAM concept: the lover(s) taking the cries of non-human beings as conveying things of meaning, and responding to them.

collānantam Vide ĀNANTAKKURRAM.

collicaiyalapetai Vide ALAPETAITTOTAI.

collinmutivin apporun mutittal Vide UTTI.

collineccam colliyāṅku unarttal Vide UTTI.

collērulavar Those who plough with words-poets.

colvakai Song accompanying dance, of four kinds, viz., CUNNAM (a stanza of four lines set to music), CURITAKAM (eight-line stanza in dialogues of a drama), VANNAM (verse rhythm) and VARITAKAM (a kind of song of thirty-two lines).

colvalippaṭuttal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero getting the heroine fall in line with what he says.

colvalu Vide CORKURRAM.

colvaluvamaiti A poetic license which allows COLVALU when it is part of the popular usage.

colvilakkani A figure of speech and a sub-class of TAṬAIMOLIYANI in which what is stated explicitly is being denied or disapproved in a suggestive way.

corkaṭṭu Imitative sounds uttered in drummings, etc., giving a harmonious effect to music.

corkurram (Also COLVALU) Etymological error.

corkūrru Vide COLLĀṬAL KŌṬPĀṬU.

corcīraṭi Vide ACAIYAṬI.

corpaṭimam Verbal icon. It is a type of sign that signifies what it represents by its inherent similarity to that object, person or place.

corpayilvataṅkal Concordance. An alphabetical index of words in a single text, or in the works of a major writer. It shows the number of times a particular word has been used, and where it may be found.

corpinvarunilaiyani Vide PINVARUNILAIYANI.

corporuttam Vide CEYYUṬPORUTTAM.

corporuḷ pinvarunilaiyani Vide PINVARUNILAI-YANI.

corporulvirittal Vide UTTI.

corpolivukkalai Oration, oratory, a carefully crafted oral presentation, usually written with a large audience in mind and

designed to emotionally move and intellectually persuade a body of listeners.

coṟṟotamilaicceyyuḷ Vide TOṬARNILAICCEYYUḶ.

cōṭacacaivam Vide CAIVAM.

cōṭacamālai A verse genre: poem comprising sixteen stanzas.

cōṭacāvatāṉam Vide AVATĀṈAKKALAI.

cōtiṭacāturam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

cōtiṭamkēṭṭal A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother having recourse to astrology to learn of the return of the eloped hero and heroine. Cf. NIMITTAMPŌṞṞAL.

cōpaṉappāṭṭu (Also MAṄKALAPPĀṬAL) Congratulatory songs, songs of benediction ending with the word *cōpaṉam*.

cōrakavi Vide KAḶḶAKKAVI.

ñāpakaṅkūṟal Vide UTTI.

ñāpakacūttiram CŪTTIRAM employed to bring a relevant matter to memory.

ñāpakavētu Vide ĒTUVAṈI.

ñāpakavētu vitirēkam Vide ĒTUVITIRĒKAM.

ñāṉacaivam A CAIVAM sect which holds that deliverance consists in the inseparable union of the soul with God, attained by the practice of *Samādhi*, one of sixteen Caivam.

ñāṉam 1. Spiritual knowledge. 2. A verse genre of the late medieval age (generally attributed to CITTAR as authors) dealing either with occult sciences or with spirituality or with medicine.

ñāṉamārkkam Religious contemplation through the path of wisdom.

takkarākam An ancient secondary melody-type of the PĀLAI class.

takarvenṟi A PUṞAM sub-situation: victory of a goat in a goat-fight.

takavalāḷi Informant.

takuṉiccam A masquerade dance.

takutiyaṉi A figure of speech which consists in expressing the congruity of the association of one object with another.

takutiyiṉmaiyaṉi A figure of speech which consists in expressing the incongruity of the association of one object with another.

takutivaḻakku The usage of a conventional substitute for the proper name of an object or action, being of three kinds, viz., IṬAKKARAṬAKKAL (euphemism, use of indirect or roundabout expression to avoid indecent language), MAṄKALAM (euphemism, employment of an auspicious word to denote an inauspicious thing), and KUḺŪUKKUṞI (a code word employed by a group of people among themselves). Cf. IYALPUVAḺAKKU.

takaiyaṉaṅkuṟuttal 1. A phase of the MUṈṈURAVUṈARTAL sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante, having ascribed the changed features of the heroine allegorically to her bathing in the mountain springs, averring that the heroine has taken to the form of a celestial lass. 2. An AKAM concept: the mental disturbance caused to the hero by the beauty of the heroine.

taṅkaccintu A CINTU verse kind: poem marked by the vocative expression *taṅkamē*.

tacappirātuṟpavam Vide ARIPIṞAPPU.

tacapaṅki Vide PAṄKI.

tacamaṇimālai A verse genre: poem of ten mixed metrical types using the AṄTĀTI verse linkage.

tacāṅkattayal A verse genre: poem in ĀCIRIYA VIRUTTAM metre celebrating the ten constituents of royalty (mountain, river, agricultural lands, town/village, garland, horse, elephant, drum, flag and sceptre). Cf. CIṈṈAPPŪ.

tacāṅkappattu A verse genre: panegyric poem in NĒRICAIVEṆPĀ celebrating the ten constituents of royalty (mountain, river, agricultural lands, town/village, garland, horse, elephant, drum, flag and sceptre). Cf. CIṈṈAPPŪ

tacāṅkam The ten constituents of a kingdom viz., mountain, river, agricultural lands, town/village, garland, horse, elephant, banner, drum and sceptre.

tacāṅkavaṉṉippu A verse genre: composition describing the ten constituents of royalty comparing their varied excellences with those of the hero.

taṭṭikkavi/taṭṭiccintu A verse genre: poem recited while offering camphor incense to an idol.

taṭākaciṅkāram A verse genre: poem on the hero going in procession, visiting a flower grove, meeting a beautiful woman there, blossoming of love between them, and their joyous union.

taṭumāṟuttiyaṇi Vide OṈṞARKOṈṞUTAVIYAṆI.

taṭumāṟuvamai Vide ITARAVITARAVUVAMAI.

taṭaimoḻiyaṇi (Also MUṈṈAVILAKKAṆI and VILAKKAṆI) A figure of speech in which a statement is heightened in effect by the suggestion of an apparent contradiction, arising on the bases of the statement representing an object (*poruḷ*), its nature (*kuṇam*), cause (*kāraṇam*) and effect (*kāriyam*) and in the three times, viz., the past (IṞANTA VIṈAIVILAKKU), the present (NIKAḺVIṈAIVILAKKU) and the future (ETIR VIṈAIVILAKKU).

TAṬAIMOḺIYAṆI expands into VAṈCOL-VILAKKU, VĀḺTTUVILAKKU, TALAIMAIVILAKKU, IKAḺCCIVILAKKU, TUṆAICEYALVILAKKU, MUYAṞCIVILAKKU, PARAVACAVILAKKU, UPĀYAVILAKKU, KAIYAṞALVILAKKU, UṬAṈPAṬALVILAKKU, VEKUḶIVILAKKU, IRAṄKALVILAKKU, AIYAVILAKKU, VĒṞṞUP-PORUḶVAIPPUVILAKKU, CILĒṬAIVILAKKU and ĒTUVILAKKU.

taṭaimoḻiyuruvakam (Also VILAKKURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which certain distinguishing features of the standard of comparison are pointed out as absent in the subject compared.

taṭaiyuvamai (Also VILAKKUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which, with the aim of praising the subject of comparison, certain charateristics present in it are pointed out as being absent in the standard of comparison.

taṇṭakamālai (Also PUṆARCCIMĀLAI) A verse genre: poem on the union between the hero and the heroine, comprising 300 stanzas of VEṆPĀ metre.

taṇṭi A kind of metrical composition in eight lines, the last containing the burden of the song.

tattaḷapañcamam An ancient melody-type of the MARUTAM class.

tattuvam 1. (Also MEYPPORUḶ 1) Philosophy. 2. An element as in 24 tattuvams (CĀṄKIYAM) and 36 tattuvams (CAIVA CITTĀNTAM).

tattuvāpaṉavuruvakam Vide AVANUTI-YURUVAKAM.

tantateyvam tarumenaccēral (Also POLILITAICCĒRAL) A sub-situation under the AKAM theme ITANTALAIPPĀTU: the hero seeking the heroine in the grove where the first union took place thinking that the destiny which favoured him then would do so now also.

tantanattānpāṭṭu/tantanappāṭṭu A kind of song generally sung by beggar-boys.

tantiram Treatise, literary, scientific or religious.

tantiravutti Vide UTTI.

tantunirai A sub-situation under the PURAM theme VEṬCITTIṆAI: theme which describes the capturing of cows from the enemy's territory and securing them within the confines of one's own country.

tantupuṇarnturaittal Vide UTTI.

tanturai Preface or introduction; if it is a commentary, it would mention points not covered in the body of the text (an interpretation).

taputāranilai Vide PERUNTIṆAI.

tamarkūrutal A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: the father and the brothers of the heroine deciding not to take on the hero.

tamarninaivuraittu varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIR-KŪṬṬAM: the confidante urging the hero for marriage with the heroine telling him about the menfolk in the heroine's house turning their attention to matters of marriage to the heroine.

tamarpincēral A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: the father and the brothers of the heroine pursuing the hero and the heroine on elopement.

tamarpin cēralait talaivi talaivarku uṇarttal (Also NARRĀY ARATTOṬUNIRRALIN TAMARPIN CĒRALAIT TALAIVI KAṆṬU TALAIVARKU URAITTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: the mother informing her kin of the elopement of her daughter; the heroine tells the hero about the pursuit of her kin in search of them.

tamarirperutal An AKAM concept: marriage of the hero and the heroine through the consent of the parents.

tamaruṭan celpavaḷ avan puranōkkik kavanru ararral (ārral) A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: being taken home by her kin in the course of her elopement with the hero, the heroine turning back towards the hero, feeling distressed and (sobbing her heart out), getting herself composed.

tamaraitteruṭṭal A sub-situation under the AKAM theme UṬAṈPŌKKU: (word having reached the kin about the coming back from elopement of the heroine and the hero), the confidante dispelling the misgivings of the kin as regards their acceptance of the lovers.

tamilcori cintāmaṇi A verse genre: poem narrating a story using the anaphoric metrical linkage.

tamil̲ tēciyam Tamil̲ nationalism. A concept that finds a clear articulation in the post-CAṄKAM epic *cilappatikāram*, where it speaks of a unified socio-political sensibility of the Tamil̲ people. Down in the 20th century, there are several poetical voices, such as Pāratitācan's, wherein are found the different manifestations of loyalty and emotional identity with the Tamil̲ language and the Tamil̲ race.

tamiḻvēḷarkolli A secondary melody type of the MARUTAM class.

tamiḻakkūttu Tamilian system of dance.

tamiḻiyalvaḻakku A system of love-marriage set forth in ancient Tamil works.

tamōkuṇam Vide MUKKUṆAM.

taraviṉaikkoccakam A species of KOCCAKAKKALI verse with two TARAVU, branching into IYAṞṞARAVIṈAIKKOCCAKAM and CURITAKATTARAVIṈAIKKOCCAKAM.

taravu 1. Vide ERUTTAM. 2. Data.

taravukkoccakam A species of KOCCAKAKKALI verse having a single TARAVU branching into IYAṞṞARAVUKKOCCAKAM and CURITAKATTARAVUKKOCCAKAM.

taru 1. Meaningless syllable sung to a tune as an interlude, formed of the letters *t, n, ṉ* combined with a long or short vowel. 2. A stage song in a peculiar metre and tune.

tarumacāttiram Vide AṞUPATTUNĀṈKU KALAIKAḶ.

tarumavicēṭam A verse genre: poem in VAÑCITTĀḺICAI metre on the thirty-two kinds of virtuous act (AṞAM).

talapurāṇam A verse genre: mythological history of a sacred shrine in Tamiḻnāṭu.

talittiyam Dalitism. A specifically Indian postmodern (PIṈNAVĪNATTUVAM) social and literary phenomenon, which focuses on the socio-economic ills that afflict the Dalits. As a literary expression, it is either Dalit voice or the voice of a non-Dalit who feels like or feels with a Dalit. It is also called *viḷimpunilai ilakkiyam*.

talit peṇṇiyam Dalit feminism. A postmodernist (PIṈNAVĪNATTUVAM) movement, and a specifically Indian manifestation of feminism (PEṆṆIYAM). It focuses on the predicament of Dalit women who are subjected to socio-cultural and economic discrimination on the one hand, and sexual violence and cruelty on the other, besides gender and sex disparity which their non-Dalit and white counterparts experience.

talaikkāñci A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: theme describing the head of a great warrior who destroyed his foes but lost his life.

talaikkuṟai A kind of change of sound features for metrical purposes: elision of the initial sound. e.g. *tāmarai* > *marai*.

talaikkōl Title given to a dancing girl who is an adept in her profession.

talaiccaṅkam Vide CAṄKAM.

talaittōṟṟam (Also NUVALULITTŌṞṞAM) A sub-situation under the PUṞAM theme VEṬCITTIṆAI: theme describing the exultation of a warrior's kinsmen over his exploits in capturing his enemy's cattle.

talaitaṭumāṟṟa uvamai A figure of speech and a sub-class of UVAMAI: simile in which the conventional (syntactic) order of occurrence of the standard of comparison, the subject of comparison and the sign of comparison are reversed. e.g. *pavaḷam pōlum vāy* (red coral like mouth) being reversed to *vāy pavaḷam pōlum*.

talaippaṉuval Hypertext. It refers to writing that is nonlinear and nonsequential, as against the traditional conception of the text as a linear concept with a beginning, middle and end determined by the author.

talaippāṭṭu The first song which augurs a dance recital.

talaippāṭu An AKAM concept: the confidante stressing the naturalness and spontaneity of union of the hero and the heroine.

talaippeyalmarapin cārntuvaral uvamai A figure of speech and a sub-class of UVAMAI: simile in which both the standard of comparison and the subject of comparison comprise two things each occurring in oneness of sense. e.g. The buffalo with the pollen dropped off on it is like the stone on which gold is tested.

talaippeyaluvamai Vide ITARAVITARAVUVAMAI.

talaippeyanilai A PURAM sub-situation describing the death of a mother on doing her duty of bringing forth a son.

talaimakaḷ Vide KILAVI.

talaimakaḷ anaṅkaip parānilaikaṇṭa talaimakan makiḻtal (Also PARĀNILAI KAṆṬA TALAIMAKAN MAKIḺTAL) A sub-situation under the AKAM theme VARAIVUMALIVU: the hero feeling happy at the heroine praying to God for their happy marriage.

talaimakaḷ alarpārtturra accakkiḷavi Vide ALARPĀRTTURRA ACCAKKIḶAVI.

talaimakaḷ avalam pāṅki taṇittal A sub-situation under the AKAM theme IRAVUKKURI IṬAIYĪṬU: the confidante mitigating the distress of the heroine (caused by her having been misled by a sign casually happening and not meeting the hero at the trysting place by night).

talaimakaḷ arivu arivuruttal / talaimakaḷ arivu talaimakarku arivuruttal Vide ARIVU ARIVURUTTAL.

talaimakaḷ ārral A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIR PIRITAL: the heroine being in a state of comfort as her companion tells her that the rainy season has come as the messenger of the hero away on his mission.

talaimakaḷ ārupārtturra accakkiḷavi Vide ĀRUPĀRTTURRA ACCAKKIḶAVI.

talaimakaḷ iyarpaṭamoḻital Vide IRAIVI IRAIYŌNTANNAI NONTU IYARPAṬA MOḺITAL.

talaimakaḷ iraṅkal (Also TALAIVI IRAṄKAL, NEÑCOṬU VARUNTAL and PŪṄKUḶAI IRAṄKAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUPPORUḶVAYIR PIRITAL: the hero having left her for earning money for their marriage, the heroine grieving over it.

talaimakaḷ īnrāṭku uṇartti viṭuttal (Also TALAIMAKAḶ TANCELAVU ĪNRĀṬKU UṆARTTI VIṬUTTAL) A sub-situation under the AKAM theme UṬANPŌKKU IṬAIYĪṬU: the heroine sending word to mother of her leaving the hero's town with him.

talaimakaḷ uruvu veḷippāṭukaṇṭu talaivan collal (Also TALAIMAKAN TALAIMAKAḶATU URUVEḶIPPĀṬUKAṆṬU UḶḶĒ VIYATTAL and TALAIVAN TALAIMAKAḶATU URUVU VEḶIPPĀṬU KAṆṬU COLLAL) An AKAM sub-situation and a defining feature of PIRIVU in general: (the period of separation extending beyond the time of the promised return of the hero, or the hero returning on the fulfilment of his mission), the hero experiencing a vision of the heroine's image.

talaimakaḷ uvakaiyārrātu uḷattoṭukiḷattal A sub-situation under the AKAM theme VARAIVUMALIVU: the heroine, exulted at the hero's kin coming with the proposal of marriage and their being received by her parents, speaking to her heart.

talaimakaḷ kaluḷtar kāraṇam kūral Vide KALUḶTAR KĀRAṆAM KŪRAL.

talaimakaḷ kanavu nalipuraittal Vide KANAVU NALIPURAITTAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḳ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

talaimakaḷ kārpparuvamkaṇṭu pulampal (Also TALAIVI KĀRPPARUVAMKAṆṬU VARUNTAL) A sub-situation under the AKAM theme ŌTAṞPIRIVU: the hero having left the heroine on the pursuit of learning, the heroine being disspirited as the rainy season approaches.

talaimakaḷ kuṟivilakkuvittal Vide KUṞI VILAKKUVITTAL.

talaimakaḷ kūtirpparuvamkaṇṭu varuntal A sub-situation under the AKAM theme KĀVAṞPIRIVU: the hero having parted from the heroine for defending the country, the heroine being distressed at the advent of the cold season.

talaimakaḷ talaimakaṉ varuntoḻiṟku arumaicāṟṟal (Also TALAIMAKAṈ VARUNTOḺIṞKU ARUMAI CĀṞṞAL) A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the heroine telling her confidante of the difficulties encountered by the hero on his way to the trysting place.

talaimakaḷ taṉcelavu iṉrāṭku uṇartti viṭuttal Vide TALAIMAKAḶ IṈRĀṬKU UṆARTTI VIṬUTTAL.

talaimakaḷ taṉtuyar talaivaṟku uṇarttal vēṇṭal (Also TAṈTUYAR TALAIVAṞKU UṆARTTAL VĒṆṬAL) The heroine requesting her confidante to make the hero understand the affliction she is in.

talaimakaḷ taṉṉuḷ kaiyāṟu eytiṭukiḻavi (Also TALAIVI TAṈṈUḶ KAIYĀṞU EYTAL and TAṈṈUḶ KAIYĀṞU EYTIṬUKIḺAVI) A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the utterance of the heroine, finding the objects in nature co-sharers of her affliction.

talaimakaḷ taṉṉait talaimakaṉviṭuttal Vide AVAṈ VIṬUTTAKAṞAL.

talaimakaḷ neṟivilakkutal/talaimakaḷ neṟivilakkuvittal (Also NEṞIVILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine, pointing out the dangers on the way the hero treads during night for union with her, asking her confidante to dissuade the hero from that course.

talaimakaḷ nērntu pāṅkiyoṭu uraittal Vide KUṞAI NĒRTAL.

talaimakaḷ pāṅkiyōṭuraittal Vide TALAIVI TAṈTUṆAIKKURAITTAL.

talaimakaḷ piṉpaṉip paruvam kaṇṭu pulampal (varuntal) A sub-situation under tha AKAM theme TUṆAIVAYIṞPIRIVU: the hero having left on his mission, the heroine being distressed at the advent of the late dewy season.

talaimakaḷ puṇarntavaṉ cēṟal (Also TIRUMAKAḶ PUṆARNTUAVAṈ CĒṞAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the hero returning home after union with the heroine durıng night tryst.

talaimakaḷ pulavi taṉiyāḷākat talaivaṉ ūṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero, with the heroine persisting in her sulking even after the confidante's entreaties, feigning anger with her.

talaimakaḷ maṉam poruṭṭāka aṇaṅkaip parāṉilai talaivaṟkup pāṅki kāṭṭal (Also TALAIVI MAṈAM PORUṬṬĀKA AṆAṄKAIP PARĀṈILAI KĀṬṬAL) A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante showing the hero the heroine's prayer to God for their happy marriage.

talaimakaḷ varuntātiruntataṟkuk kāraṇam kūṟal (Also PERUMAKAḶ UṆARTTAL and PERUMAKAḶ URAITTAL) A sub-situation under the AKAM theme ILVĀḺKKAI: the heroine

explaining the way she has endured the (trying) days till her marriage with the hero materialized.

talaimakaḷ veṟivilakkuvittal (Also VEṞI VILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine asking the confidante to dissuade the hero from rendezvous, telling him that mother has been going ahead with the arrangement for the dance of a priest possessed by God Murukaṉ (VEṞIYĀṬṬU).

talaimakaḷ vēṟṟumaikaṇṭu naṟṟāy ceviliyai viṉātal (Also MAKAḶ VĒṞṞUMAIKAṆṬU NAṞṞĀY CEVILIYAI VIṈĀTAL and MIṈṈITAI VĒṞṞUMAIKAṆṬU NAṞṞĀY CEVILIYAI VIṈĀTAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the mother asking the foster-mother the cause of the changes in the features and behaviour of the heroine.

talaimakaḷai āṟṟuvittirunta arumai kūṟal Vide ĀṞṞUVITTIRUNTA ARUMAI CĀṞṞAL.

talaimakaḷaik kuṟiyiṭattukkoṇṭucēṟal Vide AVAṬKOṆṬUCĒṞAL.

talaimakaḷait talaimakaṉ curattuyttal Vide AVAṈ TALAIVIYAIC CURATTUYTTAL.

talaimakaḷait talaimakaṉ viṭuttal Vide ĀYATTUYTTAL.

talaimakaḷaip pāṅki āṟṟuvittal (Also PĀṄKI ĀṞṞUVITTAL and PĀṄKI VAṈPUṞAI) A sub-situation under the AKAM theme ŌTAṞPIRIVU: the confidante soothing the heroine who is distressed at the advent of the rainy season with the hero having gone on the pursuit of learning.

talaimakaḷaip pāṅki paruvaral viṉaval A sub-situation under the AKAM theme VARAITALVĒṬKAI: the confidante enquiring the heroine about the distress she is in.

talaimakaḷōṭu irunta talaimakaṉ kārpparuvamkaṇṭu collal (Also TALAIMAKAḶŌṬU KALANTUṞUM TALAIMAKAṈ KĀRPPARUVAMKAṆṬU KAḶITTIYAMPAL and TALAIVAṈ MAṈAIYIṈKAṆVANTU TALAIVIYAIP PUṆARNTU KĀRPPARUVAMKAṆṬU MAKIḺTAL) A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero returning after the fulfilment of his mission at the advent of the rainy season and his utterance as he exults in his union with the heroine.

talaimakaḷōṭu kalantuṟum talaimakaṉ kārpparuvamkaṇṭu kaḷittiyampal Vide TALAIMAKAḶŌṬU IRUNTA TALAIMAKAṈ KĀRPPARUVAMKAṆṬU COLLAL.

talaimakaṉ Vide KIḺAVAṈ.

talaimakaṉ ikantamai iyampal Vide IṞAIVI TALAIVAṈ IKANTAMAI IYAMPAL.

talaimakaṉ uṭaṉpōkku maṟuttal (Also TALAIMAKAṈ MAṞUTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero not consenting to the proposal of elopement by the confidante.

talaimakaṉ ūrkkuccelavoruppaṭutal (Also TALAIVI TALAIMAKAṈ ŪRKKUCCELAVORUP PAṬUTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine venturing journey to the hero's town with him.

talaimakaṉ kaiyuṟai pukaḻtal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the hero speaking highly of his love-token (consisting of a bunch of flowers).

talaimakaṉ talaimakaḷ acaivaṟintiruttal (Also TALAIVAṈ TALAIVI ACAIVAṞINTIRUTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero, having realized the difficulty of the heroine in treading the arid tract during elopement, taking a rest.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

talaimakaṉ talaimakaḷvāḷum ūrnōkki matimayaṅkal Vide KURUNTOṬI VĀḶUM ŪR NŌKKI MATIMAYAṄKAL.

talaimakaṉ talaimakaḷatu uru veḷippāṭu kaṇṭu uḷḷē viyattal Vide TALAIMAKAḶ URUVU VEḶIPPĀṬUKAṆṬU TALAIVAṈ COLLAL.

talaimakaṉ talaimakaḷai ilvayiṉ viṭuttal Vide AVAṈ IṞAIVIYAI ILVAYIṈ VIṬUTTAL.

talaimakaṉ talaimakaḷaic curattuyttal Vide TALAIMAKAḶAIT TALAIMAKAṈ CURATTUYTTAL.

talaimakaṉ (talaivaṉ) taṉṉaittāṉē pukaḻtal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the confidante telling the hero of the difficulty of drawing the image of the heroine on the flag), the hero replying that he is capable of drawing her image.

talaimakaṉ nāṭumūrum kulamum-marapum pukaḻum vāymaiyum kūṟi varaiyeṉal Vide URAVŌṈ NĀṬUMŪRUM KULAṈUM MARAPUM PUKAḺUM VĀYMAIYUM KŪṞAL.

talaimakaṉ neṟiyiṉatu eḷimai kūṟal Vide IṞAIYŌṈ NEṞIYIṈATU EḶIMAI KŪṞAL.

talaimakaṉ pāṅkikku uṇarttal 1. A sub-situation under the AKAM theme ŌTAṞPIRIVU: the hero informing the confidante of his intention to leave the heroine for the pursuit of learning. 2. Vide KĀVAṞKUPPIRIVU TALAIMAKAṈ TAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL.

talaimakaṉ pirivu tōḻi talaimakaṭku uṇarttal (Also TŌḺI TALAIMAKAṬKU UṆARTTAL, PORUḶVAYIṞPIRIVU TALAIMAKAṈ TAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL, PIRIVU NIṈAIVU URAITTAL and PORUḶVAYIṞPIRIVU TALAIVAṈ PĀṄKIKKU UṆARTTAL) A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero informing of it to the confidante, the confidante in turn telling the heroine of the hero parting from her in pursuit of wealth.

talaimakaṉ poḻilkaṇṭu viyattal Vide AVAṈ POḺILKAṆṬU VIYATTAL.

talaimakaṉ maṟuttal Vide TALAIMAKAṈ UṬAṈPŌKKU MAṞUTTAL.

talaimakaṉ varavukaṇṭu vāyilkaḷ moḻital (Also PARATTAIYAR ULAKIYALNŌKKI VIṬUTTALIṈ TALAIVAṈ VARAVUKAṆṬUVANTU VĀYILKAḶ MOḺITAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero being sent back by the prostitutes on the fourth day when the heroine has taken bath after her periods, the companions informing the confidante about the hero's returning.

talaimakaṉ varavu pāṅki talaivikkuṇarttal (Also VARAVUṆAR PĀṄKI ARIVAIKKU UṆARTTAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the companions inform her of the hero's return from the prostitutes, the confidante taking it to the heroine.

talaimakaṉ varuntoḻiṟku arumai cāṟṟal Vide TALAIMAKAḶ TALAIMAKAṈ VARUNTOḺIṞKU ARUMAI CĀṞṞAL.

talaimakaṉāl uṇarnta tōḻi talaimakaṭku uṇarttal (Also TALAIVAṈ PĀṄKIKKUṆARTTAL, TŪTIṞKUPPIRIVU TALAIMAKAṈTAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL, TŌḺI TALAIMAKAṬKUṆARTTAL and PIRIVUKŪṞAL) A sub-situation under the AKAM theme TŪTIṞPIRIVU: the hero informing her of it, the confidante in turn telling the heroine about the parting of the hero on a mission for the king.

talaimaṭakku Vide MAṬAKKAṆI.

talaimārāyam A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: theme describing the bountiful reward bestowed by a

king on a warrior who brings in the head of an enemy.

talaimālai (Also KAṈṈI 3) Garland of flowers for the head.

talaimaivilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṈI in which the pursuit of an action is sought to be stopped by someone who assumes authority which does not inhere in him/her.

talaiyākiṉpā A verse kind marked by the feet and foot-linkage of its own.

talaiyāku kaḻineṭilaṭi Lines not exceeding eight feet each.

talaiyākumōṉai A miscellaneous auxiliary kind of MŌṈAI: agreement of the full forms from the first letter onwards..

talaiyāketukai A miscellaneous auxiliary kind of ETUKAI: agreement of the full forms from the second letter onwards.

talaiyoṭumuṭital A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the death of the wife along with the death of her husband in the battlefield.

talaivaṟku ōmpaṭaicāṟṟal (Also PĀṄKI TALAIVAṞKU ŌMPAṬAICĀṞṞAL and PĀṄKI TALAIVIYAININKIT TALAIVAṞKU ŌMPAṬAI CĀṞṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante entrusting the heroine to the hero for her protection for life.

talaivaṉ Vide KIḺAVAṈ.

talaivaṉ avvakai viṉātal Vide AVVAKAI VIṈĀTAL.

talaivaṉ avaḷnāṭṭu aṉiyiyal viṉātal Vide UṬKOṆṬU VIṈĀTAL.

talaivaṉ iyaital A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero exulting in his sexual union with the heroine.

talaivaṉ iṉṟiyamaiyāmai iyampal (Also TALAIVI IṈṞIYAMAIYĀMAI IYAMPAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero telling the confidante of the heroine of his need to be united to the heroine.

talaivaṉ uṭkōḷ cāṟṟal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero revealing his love for the heroine to her confidante.

talaivaṉ uṭaṉpōkku maṟuttal Vide TALAIMAKAṈ MAṞUTTAL.

talaivaṉ uṟṟaturaittal Vide UṞṞATTURAITTAL.

talaivaṉ kuṟippu vēṟāka neṟippaṭakkūṟal Vide KUṞIPPU VĒṞĀKA NEṞIPPUṞAKKŪṞUTAL.

talaivaṉ kaiyuṟaiyēnti varutal Vide KAIYUṞAI-YĒNTI VARUTAL.

talaivaṉ kaiyuṟai pukaḻtal Vide ĀṄKAVAṈ KAIYUṞAI PUKAḺTAL.

talaivaṉ cēṟal Vide AVVIṬATTĒKAL.

talaivaṉ ciṟēleṉṟu avaḷ ciraṭi toḻutal (Also VIRUNTUKAṆṬOḺITTA ŪṬAL VEḶIPPAṬA NŌKKIC CIṞĒLEṈṞU AVAḶ CIRAṬI TOḺUTAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: (the heroine's sulking, kept hidden in mind in the presence of the guests, coming out into the open), the hero falling into submission and requesting her not to get angry.

talaivaṉ cevviyeḻimai ceppal A sub-situation under the AKAM theme PĀṄKIYIṞ-KŪṬṬAM: (the confidante speaking of the difficulty of conveying his love to the heroine), the hero telling her that the heroine is mature enough to understand his overtures of love.

talaivaṉ tañcamperātu neñcoṭukiḷattal Vide KIḺAVŌṈ TAÑCAMPEṞĀTU NEÑCOṬU KIḶATTAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

talaivan tammūrcārntamai cārral A sub-situation under the AKAM theme MIṬCI: returning from elopement, the hero telling the heroine of their approaching the heroine's town.

talaivan talaimakaḷatu uruvuveḷippāṭu kaṇṭu collal Vide TALAIMAKAḶ URUVU VEḶIPPĀṬUKAṆṬU TALAIVAN COLLAL.

talaivan talaivi acaivarintiruttal Vide TALAIMAKAN TALAIMAKAḶ ACAIVARINTIRUTTAL.

talaivan talaivi inriyamaiyāmai iyampal A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the hero telling the confidante of the indispensability of the heroine to him.

talaivan talaivitannai uyarttal (Also TALAIVIYAI UYARTTAL) A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the confidante referring to the incompati-bility of the clans of the hero and the heroine, the hero speaking about the heroine in lofty terms.

talaivan talaivimun pāṅkiyaip pukaḻtal A sub-situation under the AKAM theme ILVĀḺKKAI: the hero praising the confidante.

talaivan talaivi varuttiya vaṇṇamuraittal A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: (the confidante speaking of the extreme youthfulness of the heroine), the hero telling the confidante of the pangs of love which the heroine has inflicted on him.

talaivan tanpati aṭaintamai cārral/talaivan tanpati aṭaintamai talaivikkuṇarttal (Also NAKAR KĀṬṬAL) A sub-situation under the AKAM theme UṬANPŌKKU: the hero informing the heroine of their arrival to his town.

talaivan tanmanattuvakai kūral A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero rejoicing as the confidante informs him of the heroine having taken bath after she is delivered of a son. Cf. TALAIVI NEYYĀṬIYATU IKUḶAI CĀRRAL.

talaivantanakkut talaivinilai kūral Vide KAṆṬAMAI KŪRAL.

talaivan teyvamkāṭṭit teḷippat teḷintamai eytakkūral (Also TEYVAMKĀṬṬIT TEḶIPPA TEḶINTAMAI EYTAKKŪRAL) A sub-situation under the AKAM theme ARATTOṬUNIRRAL: the heroine telling her confidante of her taking the words of the hero for truth as he swore with God as his witness.

talaivan tērral (Also PURAVALAN TĒRRAL) A sub-situation under the AKAM theme IRAVUKKURI: the hero comforting the heroine who is worried about the difficult tract he has taken.

talaivan ninaittamai ceppal (Also NINAINTAMAI CEPPAL) A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIRPIRITAL: the hero, on being enquired by the confidante whether he remembered the heroine during his separation for earning wealth, replying that the heroine is so ever alive in his heart that there is no need to remember.

talaivan nīṅkalvēṇṭal A sub-situation under the AKAM theme ORUVALITTAṆATTAL: (the confidante dissuading the hero from going to his town), the hero requesting her to let him leave for his town.

talaivannīṭat talaivi varuntutaḷ A sub-situation under the AKAM theme ORUCĀR PAKARKURI: the hero's coming for union with the heroine delayed for long, the heroine feeling disconcerted.

talaivan neriyinateḷimai kūral Vide IRAIYŌN NERIYINATEḶIMAI KŪRAL.

talaivaṉ pāṅkaṉaic cārtal (Also PĀṄKAṈAI NIṈAITAL) A sub-situation under the AKAM theme PĀṄKARKŪṬṬAM: the hero seeking the help of his confidant as the only source of mitigation of his love passion for the heroine.

talaivaṉ pākaṉoṭu collal (Also MIṈṬU VARUṄKĀLAIP PĀKAṈOṬU COLLAL, PĀKAṈ TAṈṈOṬU COLLAL and PĀKAṈŌṬU COLLAL 2) A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶ VAYIṞPIRITAL: the hero returning from his mission of earning wealth for the marriage, urging the charioteer to drive the chariot fast.

talaivaṉ pāṅkikkuṇarttal Vide TALAIMAKAṈĀL UṆARNTA TŌḺI TALAIMAKAṬKUṆARTTAL.

talaivaṉ pāṅkikku yāṉvaraintamai numarkkiyampu ceṉṟeṉṟal A sub-situation under the AKAM theme TAṈMAṈAI VARAITAL: the hero asking the confidante to take the message of his marriage with the heroine to her kin.

talaivaṉ pāṅkiyoṭu nontuviṉātal A sub-situation under the AKAM theme ORUVAḺIT TAṆATTAL: the hero, having arrived at the place of the heroine after a prolonged delay, enquiring of the confidante with concern about her (heroine's) state during his absence.

talaivaṉ pulantu pōtal (Also PULANTAVAṈ PŌTAL) A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: (the heroine having been misled by the occurrence of some casual sign and not meeting him at the trysting place) the sulking hero leaving off for his town.

talaivaṉ pōkkuṭaṉpaṭutal Vide AVAṈ PŌKKU UṬAṈPAṬUTAL.

talaivaṉ maṭalēporuḷeṇa matittal Vide IRANTU KUṞAIPEṞĀTU VARUṆTIYA KIḺAVŌṈ MAṬALĒPORUḶ-EṆA MATITTAL.

talaivaṉ mayaṅkal (Also PERUMAKAṈ MAYAṄKAL) A sub-situation under the AKAM theme IRAVUKKUṞI: (the confidante having told him to keep off from night trysts), the hero feeling disheartened.

talaivaṉ maṉaiyiṉkaṇvantu talaiviyaip puṇarntu kārpparuvamkaṇṭu makiḻtal Vide TALAIMAKAḶŌṬU IRUNTA TALAIMAKAṈ KĀRPPARUVAMKAṆṬU COLLAL.

talaivaṉ vantamai uṇarttal/talaivaṉ vantamai pāṅki uṇarttal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the confidante informing the heroine of the arrival of the hero.

talaivaṉ vantuḻip pāṅki niṉaintamai viṉaval A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞ PIRITAL: the confidante enquiring of the hero on his arrival from his mission on wealth whether the heroine came to his mind during his separation.

talaivaṉ varuntoḻirkarumai talaivi iyampal Vide TALAIMAKAṈ VARUNTOḺIṞKARUMAI CĀṞṞAL.

talaivaṉ vaṟuṅkalaṉ āṭi maṟukal (Also VAṞUṄKALAṈ ĀṬI MAṞUKAL) A sub-situation under the AKAM theme PAKAṞKUṞI IṬAIYĪṬU: the hero being distressed at not finding the heroine at the place of day-time tryst.

talaivaṉait talaivi etirkoṇṭu paṇital A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero returning from the prostitutes, the heroine welcoming him in submission.

talaivaṉaip pāṅki vāḻttal 1. A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante praising the hero as his

parents come with the proposal of marriage which sends the heroine to ecstasy. 2. A sub-situation under the AKAM theme ILVĀḺKKAI: (as the hero praises the confidante) the confidante blessing the hero.

talaivaṉaip pāṅki viṭuttal (Also PĀṄKI VIṬUTTAL) A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: (as the hero persists in his going to his town) the confidante letting him go.

talaivaṉaip pāṅki varaiyunāḷaḷavum nilaipeṟa āṟṟiya nilaimai viṉātal / talaivaṉai varaiyum nāḷaḷavum nilaipeṟa āṟṟiya nilaimai viṉātal A sub-situation under the AKAM theme ILVĀḺKKAI: the confidante enquiring of the hero how he has endured all through till his marriage with the heroine.

talaivaṉai viyattal (viyanturaittal) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidant of the hero wondering at the latter's having been able to part from the heroine endowed with such features.

talaivi Vide KIḶATTI.

talaivi āṟṟiṉatu arumainiṉaintu iraṅkal (Also PERUMAKAḶ ĀṞṞIṈATU ARUMAI NIṈAINTU IRAṄKAL) A sub-situation under the AKAM theme IRAVUKKUṞI: the heroine feeling concerned about the hardships of the path the hero has taken for their rendezvous.

talaivi iraṅkal Vide TALAIMAKAḶ IRAṄKAL.

talaivi iḷamaittaṉmai pāṅki talaivaṟku uṇarttal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante impressing on the hero that the heroine is too young for love.

talaivi iḷavēṉiṟparuvamkaṇṭu pulampal (varuntal) A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero having parted from her, the heroine being distressed at the advent of the early hot season.

talaivi iṉṟiyamaiyāmai iyampal Vide TALAIVAṈ IṈṞIYAMAIYĀMAIYIYAMPAL.

talaivi uṇarntu talaivaṉōṭu pulattal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: being informed of the hero's return from the prostitutes, the heroine entering into love-quarrel with him.

talaivi oruppaṭṭeḻutal A sub-situation under the AKAM theme UṬAṈPŌKKU: the heroine, agreeing to the assertion of the confidante that chastity is loftier than modesty, readying herself for elopement.

talaivikku avaṉcelavuṇarttal (Also PIRIṈTAMAI KŪṞAL 2) A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the confidante informing the heroine of the hero leaving for his town.

talaivikku avaṉvaral pāṅki uṇarttal (cāṟṟal) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante informing the heroine of the return of the hero from the prostitutes.

talaivikku avaṉvaral pāṅki cāṟṟal A sub-situation under the AKAM theme ORUCĀR PAKAṞKUṞI: the confidante announcing the arrival of the hero to the heroine.

talaivikku uṭaṉpōkku uṇarttal (Also TUṆINTAMAI KŪṞAL and PĀṄKI TALAIVIKKU UṬAṈPŌKKU UṆARTTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante informing the heroine of the consent/ determination of the hero to her (confidante's) proposal of elopement.

talaivikku uṇarttal Vide ŌTAṞKUPPIRIVU TALAIMAKAṈTAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKURAITTAL.

talaivi kārpparuvam kaṇṭu varuntal Vide TALAIMAKAḶ KĀRPPARUVAMKAṆṬU PULAMPAL.

talaivi kuṟimaruṇṭamai pāṅki talaivaṟku iyampal Vide AVAḶ KUṞIMARUṆṬAMAI AVAḶ AVAṞKIYAMPAL.

talaivi kaiyuṟaiyēṟṟal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the heroine accepting the love-token (bunch of leaves) sent through the confidante by the hero.

talaivi koṭuñcol collal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞPIRITAL: the heroine censuring her confidante as the latter finds fault with her on her grieving over the separation of the hero for earning money for their marriage.

talaivi cēṇakaṉṟamai cevili tāykkuṇarttal A sub-situation under the AKAM theme MIṬCI: the foster-mother returning home without finding the eloped heroine, informing the mother that they had gone too far for her to meet them.

talaivi talaimakaṉ ūrkkuc celavoruppaṭutal Vide TALAIMAKAṈ ŪRKKUC CELAVORUPPAṬUTAL.

talaivi talaivaṉai noṉtu iyaṟpaṭa moḻital Vide IṞAIVI IṞAIYŌṈ TAṈṈAI NONTU IYAṞPAṬA MOḺITAL.

talaivi talaivaṉaip pukaḻtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: (the sulking gone and the union accomplished) the heroine praising the hero.

talaivi taṉtuṇaikkuraittal (Also TALAIMAKAḶ PĀṄKIYŌṬURAITTAL and TALAIVI PĀṄKIYŌṬU URAITTAL) A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the heroine (as she returns home without meeting the hero at the trysting place after having been misled by a sign casually happening) speaking of her distress to her confidante.

talaivitaṉṉuḷ kaiyāṟeytal Vide TALAIMAKAḶ TAṈṈUḶ KAIYĀṞEYTITU KIḶAVI.

talaivi nāṇaḻiviraṅkal (Also NĀṆIḺANTU VARUNTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the heroine feeling concerned about the loss of feminine modesty which the elopement may entail.

talaivi neñcoṭu kiḷattal (pulattal) A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: (the confidante informing the heroine of the hero's leaving for his town) the heroine speaking to her heart in distress.

talaivi neyyāṭiyatu ikuḷai cāṟṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante informing the hero of the heroine having taken bath after she is delivered of a son. Cf. TALAIVAṈ TAṈMAṆATTUVAKAI KŪṞAL.

talaivi pāṅkitaṉṉai muṉital/talaivi pāṅkiyai muṉital (Also PĀṄKIYAI MUṈITAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the confidante getting angry with the heroine for not revealing the truth of her love), the heroine responding to her confidante with (feigned) anger (as a prelude to accepting the truth of her love for the hero).

talaivi pāṅkiyoṭu pakartal A sub-situation under the AKAM theme ORUCĀRPAKAṞKUṞI: (the confidante protesting against the heroine's exhibition of her distress over the delay in meeting the hero) the heroine giving expression to her feelings directly to the confidante.

talaivi pāṅkiyōṭuraittal Vide TALAIVI TAṈTUṆAIKKURAITTAL.

talaivi pāṇaṉai maṟuttal (Also PĀṆAṈVĀYIL MAṞUTTAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine refusing to grant interview to the hero's messenger, a minstrel, and refusing to accept his mediation.

talaivi pulattal A sub-situation under the AKAM theme ŌTAṞPIRIVU: on hearing of the intention of the hero to leave her for the pursuit of learning, the heroine's sulking.

talaivi makiḻcci A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞ PIRITAL: the heroine's exultation on hearing of the arrival of the hero from his mission on wealth.

talaivi maṇamporuṭṭāka aṇaṅkaip parānilai kāṭṭal Vide TALAIMAKAḶ MAṆAM PORUṬṬĀKA AṆAṄKAIP PARĀNILAI TALAI-VAṞKUP PĀṄKI KĀṬṬAL.

talaivi muṉcelvōrtammoṭu tāṉvaral pāṅkiyarkkuṇarttiviṭutal A sub-situation under the AKAM theme MIṬCI: returning from elopement, the heroine informing her companions of her arrival with the hero through the fellow travel-lers who are returning to the town in advance.

talaivi muṉpaṉipparuvamkaṇṭu varuntal A sub-situation under the AKAM theme TŪTIṞPIRIVU: as the hero leaves her on a mission for the king, the heroine being distressed at the advent of the early dewy season.

talaivi muṉṉilaippuṟamoḻi moḻital A sub-situation under the AKAM theme ORUCĀR PAKAṞKUṞI (the confidante protesting against the heroine's exhibition of her distress), the heroine giving expression to her feelings thereon aside from the confidante.

talaiviyai āytal A sub-situation under the AKAM theme MATIYUṬAṈPĀṬU: the confidante, growing suspicious of the actions and behaviour of the heroine, asking the heroine about it.

talaiviyai āṟṟuvittirunta arumai kūṟal Vide ĀṞṞUVITTIRUNTA ARUMAI KŪṞAL.

talaiviyai ilvayiṉ viṭuttal Vide AVAṈ IṞAIVIYAI ILVAYIṈ VIṬUTTAL.

talaiviyaiyuyarttal Vide TALAIVAṈ TALAIVI TAṈṈAIYUYARTTAL.

talaiviyai eytip pāṅki kaiyuṟai kāṭṭal (Also TŌḶIVANTU KŪṬAL and PĀṄKI TALAIVIYAIC CĀRNTU KAIYUṞAI KĀṬṬAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante having left the heroine in the place of tryst, coming back after the hero has left the heroine and showing her the bunch of leaves which she says she has collected in the interregnum.

talaiviyaik kāṇṭal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero seeing the heroine at the rendezvous.

talaiviyaik kuṟiyiṭattuyttu nīṅkal Vide KUṞIYIṬATTU VAITTU NĪṄKAL.

talaiviyait tōḻi āṟṟuvittal Vide IḶAVĒṈIṞ PARUVAṄKAṆṬU VARUNTIYA TALAIMAKAḶAIT TŌḺI ĀṞṞUVITTAL.

talaiviyaip pāṅki accuṟuttal (Also PĀṄKI ACCUṞUTTAL) A sub-situation under the AKAM theme ORUCĀṞPAKAṞKUṞI: the confidante warning the heroine against the overexhibition of her grief over the delay in the coming of the hero for union.

talaiviyaip pāṅki āṟṟuvittal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the confidante comforting the heroine in distress (with the hero not coming even beyond the evening).

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

talaiviyaip pāṅki kaḻaṟal (Also PĀṄKI KAḺAṞAL) 1. A sub-situation under the AKAM theme ORUCĀRPAKAṞKUṞI: (as the heroine feels disconcerted at the delay in the coming of the hero) the confidante rebuking the heroine (that such exhibition of distress would lead to public knowledge of her love union). 2. A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante rebuking the heroine for her complaint of marital infidelity on the part of the hero.

talaiviyaip pāṅki koṭuñcol collal (Also PĀṄKI KOṬUÑCOL COLLAL and VAḶIYOḺUKI VAṞPURUTTAL) A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞ PIRITAL: the confidante rebuking the heroine on her grieving over the hero leaving her for the purpose of earning money for their marriage.

talaiviyaip pāṅki taṉittal (Also TĀMAK KUḺALIYAIP PĀṄKI PULAVITAṈITTAL and TĀMAK KUḺALIYAIP PĀṄKI TAṈITTAL) A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante trying to pacify the sulking heroine.

talaiviyaip pāṅkiṟkūṭṭal Vide ĀṬITAM PUKUTAL.

talaiviyai muṉital (Also TŌḺI [PĀṄKI] TALAIVIYAI MUṈITAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the heroine's acceptance of the truth of her love for the hero not forthcoming) the confidante getting angry with the heroine.

talaiviyai viyattal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant of the hero (having seen the heroine) wondering at such of the features of gracefulness of the heroine as to be the most fitting ones for the hero to fall in.

tavam Vide KALAMPAKAM.

tavaḷaippāyttu Vide CŪTTIRANILAI.

taḻiñci A sub-situation under the PUṞAM theme VAÑCITTIṈAI: theme describing the king tending and embracing the soldiers maimed in battle. 2. A sub-situation under the PUṞAM theme VAÑCITTIṈAI: the valour of a warrior who does not pursue and destroy a routed adversary in full retreat. 3. A sub-situation under the PUṞAM theme KĀÑCITTIṈAI: describing the guarding of a narrow passage through which an enemy might enter.

taḻuval Adaptation. The re-casting of a work in one medium to fit another, such as the re-casting of novels and plays as film or television scripts. In translation, it is the recreation of the source language text in the target language in tune with the socio-cultural and literary conventions as well as the linguistic norms of the target language. e.g. *kamparāmāyaṇam.*

taḻūu Women's dance with clasped hands.

taḻai 1. Vide KALAMPAKAM. 2. A bunch of tender leaves offered by the hero as present to the heroine.

taḻaikoṇṭucēṟal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero handing the love-token (a bunch of tender leaves) to the confidante and asking her to help him have meetings with the heroine.

taḻaiyetirtal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante accepting the love-token (a bunch of tender leaves) of the hero.

taḻaiyērppittal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante reasoning with the heroine and making her accept the love-token (a bunch of tender leaves) of the hero.

talaiviruppuraittal Vide IṞAIVI KAIYUṞAI ĒṞṞAMAI PĀṄKI IṞAIVARKKUṆARTTAL.

talaciṅkāram A verse genre: poem describing the king going on hunting, and his army's might.

talarvakanṟuraittal 1. A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero, seeing the heorine arrive at the trysting place, being relieved of his anxiety and despair. 2. Vide IṞAIVIYAI IṞAIVAṈ VANTETIRP-PAṬUTAL.

talai Metrical connection of the last syllable of any foot with the first of the succeeding, being of seven kinds, viz., two VEṆṬAḶAI, namely, VEṆCIRVEṆṬAḶAI [KĀY + NĒR (trisyllabic simple ending + simple syllable or trisyllabic even combination)] and IYAṞCIRVEṆṬAḶAI [MĀ + NIRAI (disyllabic simple ending + complex syllable) and VIḶAM + NĒR (disyllabic complex ending+ simple syllable) i.e., disyllabic odd combination].

Two ĀCIRIYATTAḶAI, namely, NĒROṈṞĀCIRIYATTAḶAI [MĀ + NĒR (disyllabic simple ending + simple syllable)] and NIRAIYOṈṞĀCIRIYATTAḶAI [VIḶAM + NIRAI (disyllabic complex ending + complex syllable)].

One KALITTAḶAI [KĀY + NIRAI (trisyllabic simple ending + complex syllable).

Two VAÑCITTAḶAI, namely, OṈṞIYAVAÑCITTAḶAI [KAṈI + NIRAI (trisyllabic complex ending+ complex syllable)] and OṈṞĀTAVAÑCITTAḶAI [KAṈI + NĒR (trisyllabic complex ending + simple syllable)].

taḷai aḷavu ampōtaraṅka ottāḻicaik kalippā A sub-class of AMPŌTARAṄKA OTTĀḺICAIK KALIPPĀ marked by the occurrence of six-lined TARAVU and CURITAKAM, three and four-lined TĀḺICAI, a two-lined ARĀKAM, a two-lined PĒREṆ of eight-feet each, a four-lined ITAIYEṆ of four-feet each and eight-lined CIṞṞEṆ of two-feet each and a detached foot.

taṟkuṇavaṇi (Also PIṞITIṈKUṆAM PEṞALAṆI) A figure of speech in which an object is described as taking over the quality of another related object. Cf. PIṞITIṈKUṆAM PEṞĀMAIYAṆI.

taṟkuṇavuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison constituting an object capable of influencing the related ones goes to bear on the character of the subject of comparison. e.g. The other trees in the sandalwood grove come fragrant like the unlettered growing wise in the company of the learned.

taṟkuṟippēṟṟam / taṟkuṟippēṟṟavaṇi Vide ŪKĀÑCITAM.

taṟkuṟippēṟṟavuvamai (Also NŌKKUVAMAI) A figure of speech and a sub-class of UVAMAI: the imaginatively remade natural functions and qualities of an object, being compared to those of another object.

taṟkuṟiyīṭu Private symbol.

taṟkūṟṟāḷaṉ Persona. The speaker in any first person narrative or poem.

taṟcamam The class of loan-words from Sanskrit occurring in Tamil where the phonological features are identical in both the languages. e.g. *kamalam* (lotus). Cf. TAṞPAVAM.

taṟcārpiṉmai Objectivity. Presenting characters and plot in a literary work without overt comment or judgement by the author. This is also called *puṟamai.*

tarcārpukkavitai Subjective poetry, personal poetry.

tarcārput tiranāyvu Personal criticism. A type of feminist criticism (PENNIYAT TIRANĀYVU) which urges women not to exclude their personal reactions and even histories from their readings of literary texts.

tarcārākkavitai Objective poetry, impersonal poetry.

tarcirappup pāyiram Self-introductory verse.

tarpavam 1. Loan-words from Sanskrit occurring in Tamil with altered phonological features. e.g. *pankajam* (Tamil *pankayam*) meaning lotus. Cf.TARCAMAM. 2. A figure of speech in which an object which has been lost by a certain cause is described as having been restored by the same cause.

tarpukalcciyani Vide ŪKKAVANI.

tarukan One of the sources of the MEYPPĀTU PERUMITAM (pride): fearlessness.

taruvāyk kuriyītu Contextual symbol.

tankunamikaiyani A figure of speech in which the quality of an object is said to be improved by association with another object.

tankurivalakkamika etutturaittal Vide UTTI.

tankōl kūral Vide UTTI.

tantunipuraittal Vide ATANAIT TANMĒL VAITTUC CĀRRAL.

tantuyar talaivarkunarttal vēntal Vide TALAIMAKAL TANTUYAR TALAIVARKUNARTTAL VĒNTAL.

tanpatikkakarci talaivan cārral A sub-situation under the AKAM theme ORUVALIT TANATTAL: the hero telling the confidante of his leaving for his town.

tanpatiyataintamai talaivikkuraittal Vide TALAIVAN TANPATI ATAINTAMAI CĀRRAL.

tanpatiyanimai cārral A sub-situation under the AKAM theme UTANPŌKKU: in the course of their elopement, the hero telling the heroine that his town is close-by.

tanmakal menmaittanmaikkirankal A sub-situation under the AKAM theme KARPOTU PUNARNTAKAVVAI: the mother feeling concerned about the tenderness of her daughter (the heroine) who has eloped with the hero through the wilderness.

tanmanai varaital A phase in the love-relationship between the hero and the heroine: the hero marrying the heroine in his house after elopement.

tanmanai vālkkaittanmai uraittal (Also NANMANAI VĀLKKAITTANMAI UNARTTAL and VĀLKKAINALAM KŪRAL) A sub-situation under the AKAM theme ILVĀLKKAI: the foster-mother telling the mother about the conjugal felicities of the hero and the heroine.

tanmēmpātturaiyani Vide ŪKKAVANI.

tanmai A MEYPPĀTU other than the principal eight: the characteristic trait of a person of a particular social class.

tanmainavirciyani / tanmaiyani Vide COLNATAIYANI.

tanvaralāru Vide CUYACARITAI.

tanvaravu unartti vitutal A sub-situation under the AKAM theme UTANPŌKKU: the hero and the heroine, returning home after elopement, sending word to the heroine's kin through the passers-by of their coming back.

tannāttu aniyiyal pānki cārral Vide AVARKUT TANNĀTTU ANIYIYAL PĀNKI CĀRRAL.

tannān oruporul karutikkūral Vide NŪRKURRAM.

tan̲nilai Vide AṬAI.

tan̲nilai āḷumai Ego. The third aspect of the human psyche identified by Freud [the other two being *id* (NAN̲AVILIMAN̲AM) and *superego* (VIN̲AICEYALMAN̲AM)]. It is "I", which is predominantly rational, logical, orderly and conscious. It constantly mediates between the competing, conflicting demands of the *id* (the unconscious part of the psyche) and the superego (the internalized norms of the mores of society).

tan̲nilai talaivan̲ cāṟṟal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: as the confidante persists in her unhelpful attitude, the hero speaking of his inability to meet the heroine directly without the confidante helping him.

tan̲nilaiyuraittal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero expressing his passion for the heroine as she looks on the hero who is seemingly distressed at the heroine not wearing a smile as a mark of inner joy over his praise of her features.

tan̲n̲uṇarcci nāṭōṭippāṭal Lyrical ballad.

tan̲n̲uṇarccippāṭṭu Lyric. A brief melodic and imaginative poem (as opposed to a narrative tale), characterized by the fervent but structured expression of private thoughts and emotions by a single speaker who speaks in the first person.

tan̲n̲uṇarvup putin̲am Metafiction. Novel that specifically and self-consciously examines the nature and status of fiction itself, and that often contains experiments to test fiction as a form in one way or another.

tan̲n̲uḷ kaiyāṟu eytiṭu kiḷavi Vide TALAIMAKAḶ TAN̲N̲UḶ KAIYĀṞU EYTIṬU KIḶAVI.

tan̲n̲uṟutoḻil A PUṞAM sub-situation: theme describing the capture of enemy's cows by king's soldiers without his express command, distinct from MAN̲N̲UṞUTOḺIL.

tan̲n̲ai viyanturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the mistress priding herself on keeping her sway over the hero.

tan̲n̲aivēṭṭal (Also NALLICAINILAI) A PUṞAM sub-situation: 1. Theme of a warrior slaying himself on the death of his king. 2. Theme of a wife searching for the dead body of her husband in the battlefield.

tan̲ikaṇṭu uraittal Vide ULAKIYAL MĒMPAṬA VIRUNTU VILAKKAL.

tan̲iccīr Detached foot.

tan̲iccol Vide AṬAI.

tan̲ittamiḻ iyakkam The 'Pure Tamiḻ' movement, pioneered by Maṟaimalai Aṭikaḷ in the year 1916. The immediate concerns of this movement were to check and arrest the increasing dominance of the Sanskrit language over Tamiḻ and to keep the purity and sweetness of the native idiom 'unravished'. Maṟaimalai Aṭikaḷ was also concerned that the indiscriminate use of Sanskrit in Tamiḻ discourse posed the danger of native Tamiḻ words going into disuse. Earlier such concerns were also seen voiced by savants like Paritimāṟkalaiñar, Pāmpan̲ Cuvāmikaḷ, Cuppiramaṇiyacivā and many others.

The belief that the Tamiḻ language is adequately endowed with the necessary expressive potential and resourcefulness to convey emerging thoughts and ideas

and that there is no need to go in for a mixed idiom underlies this movement. The practitioners, nevertheless, see the reality of co-existence and cross-cultural interaction, and allow the use of foreign words in the native literary and cultural discourses where the need is inevitable and absolute, but after assimilating these *terms in accordance with the norms and* conventions of established Tamil usage and grammar.

tanittanmai Originality.

tanittuli iraivi tunittalutu irankal A sub-situation under the AKAM theme *PARATTAIYIRPIRIVU: the hero having gone* seeking prostitutes, the heroine suffering the loneliness in despondency.

taninapar pakati Comedy of humours. A type of comedy which presents characters with personality types by which the playwright endows himself with satirical intent.

taninilaik kuriyītu Local symbol.

taninilaic ceyyul A poem of a single stanza.

taninilaiyalapetai Vowel or consonantal-vowel elongation of a word of only one letter (long letter).

tanippatarmikuti An AKAM concept: the soliloquy of the heroine as she pines alone.

tanippāṭal (Also VIṬUKAVI 1 and VIṬUPĀṬṬU) Stray, occasional verse.

tanippāṭal tiraṭṭu Collection of occasional verses.

tanimanita ilakkiya valakku Literary idiolect.

tanimanitat tonmam Personal myth.

tanimanitavātam Individualism.

tanimaikkirankal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the heroine grieving over separation from the hero.

tanimoli 1. Simple uncompounded word distinct from TOṬARMOLI. 2. Soliloquy. The act of talking to onself. In drama, it denotes the convention by which a character, alone on the stage, utters his *thoughts aloud. Besides being a general* exposition, soliloquy is used as a device to convey directly to the audience information about a character's motive, state of mind, etc. Cf. PĀTTIRATTANIMOLI.

taniyacai Vide ACAI.

taniyan Stray verse in praise of an author or work in Vaiṣṇava literary tradition.

tanivenpā A verse genre: poem in VENPĀ metre containing stanzas thematically unrelated to one another and not marked by ANTĀTI verse linkage.

tāanāṭṭi tanāatu niruppu Vide MATAM 2.

tāavannam (Also TĀVUVANNAM) One of the specific sound features of a verse (VANNAM): rhythm effected by the agreement of the second letters of the alternate lines or by making the third or fourth foot rhyme with the first.

tākkananku An AKAM concept: goddess who smites men with love.

tākkam Impact.

tācamārkkam (Also TĀTAMĀRKKAM) One of the four-fold modes of religious discipline (CAIVAM) - the devotee treating himself as a slave with God as the Master.

tānṭakaccantam 1. A stanza in which lines of TĀNṬAKAM measure preponderate over lines of CANTAM measure. 2. A stanza containing both CANTAVAṬI (a metrical line in which *the letters may range in number from four*

to twenty-six) and TĀṈṬAKAVAṬI (a metrical line of more than twenty-six letters).

tāṉṭakam 1. A poem in praise of deities, made up of quatrains of equal length each line containing either six or eight feet. 2. A stanza each line of which consists of more than twenty-six letters, of two kinds, namely, AḶAVAḺITTĀṈṬAKAM and AḶAVIYAṞṞĀṈṬAKAM.

tāṉṭakavaṭi Vide TĀṈṬAKACCANTAM 2.

tātamārkkam Vide TĀCAMĀRKKAM.

tātāyicam Dadaism. The immediate forerunner of surrealist movement, it insisted on absolute artistic freedom, ignored standard logic and restraint, and made a point of making shocking statements and doing outrageous things.

tātuvātam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

tāpatanilai Vide PERUNTIṆAI.

tāpatappakkam/tāpatavākai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: theme describing the eight occupations of an ascetic, viz., *nīrāṭal* (bathing), *nilakkiṭaikōṭal* (lying on the bare ground), *tōluṭuttal* (wearing leather covering), *eriyōmpal* (consecrated fire worship), *ūraṭaiyāmai* (keeping away from village/town), *caṭaipuṉaital* (undressed hair), *kāṭṭiluṇavu* (eating the forest produce) and *kaṭavuṭpūcai* (worshipping god).

tāppicaipporuḷkōḷ Vide PORUḶKŌḶ.

tāppuli An ancient metre.

tāmakkuḻaliyaip pāṅki taṉittal/tāmakkuḻaliyaip pāṅki pulavi taṉittal Vide TALAIVIYAIP PĀṄKI TAṈITTAL.

tāmacam/tāmatam Vide MUKKUṆAM.

tāmarainōṉpu A verse genre: poem in KALIVEṆPĀ metre in which the heroine hands the freshly blossomed lotus to the confidante.

tāmaraippūpantaṉam Vide KAMALAPANTAM.

tāmē eytiya tāṅkarum paiyuḷ 1. A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the distress of the imprisoned warriors who had been defeated. 2. Vide ĀṈANTAPPAIYUḶ.

tāy (Also NAṞṞĀY) An AKAM concept: the mother of the heroine.

tāy accam kūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante urging the hero to go in for marriage telling him about the concern of the mother over the bloom of youthfulness of the heroine in the marriageable age.

tāy alaroṭu pulampal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the mother grieving at the public gossip about the love between the hero and her daughter (heroine).

tāy aṟivu uṇarttal (kūṟal) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante bringing home to the hero that the mother of the heroine has come to know of their love.

tāy tuñcāmai A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the mother remaining wakeful as reason for the heroine not meeting the hero at the trysting place by night.

tāy tuyilaṟital Vide KURIYIṬAINIṞIIT TĀY TUYIL AṞITAL.

tāya paṉuval A literary genre: exquisiteness of a composition.

tārnilai A sub-situation under the PUṞAM theme TUMPAITTIṆAI: 1. Theme describing the attack of captains and commanders

in rescuing their king when he is surrounded by enemies. 2. Theme describing the boast of a warrior to his king about his ability to destroy the enemy's front.

tārakaimālai A verse genre: poem describing the spotless chastity of a woman who equals Aruntati in virtue.

tāram 1. The seventh note of the gamut, one of ĒḺICAI. 2. Vide EṬUTTALŌCAI.

tālapparuvam Vide PIḶḶAIKKAVI 1..

tālāṭṭu A folk literary genre: lullaby.

tāli A neck ornament solemnly tied by the bridegroom around the bride's neck as a marriage-badge.

tāvuvaṇṇam Vide TĀAVAṆṆAM.

tāḻicai 1. Vide IṬAINILAIPPĀṬṬU. 2. One of the three auxiliary types (the other two being TUṞAI and VIRUTTAM) in each of the four principal verse types, viz., AKAVAṞPĀ, VEṆPĀ, KALIPPĀ and VAÑCIPPĀ.

tāḻicaikkuṟaḷ Vide KUṞAṬṬĀḺICAI.

tāḻicaimālai A verse genre: poem in TĀḺICAI metre.

tāḷam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

tāṟparuvam Vide TĀLAPPARUVAM.

tāṉ kuṟimaruṇṭamai talaivi avaṭkuraittal/tāṉ kuṟimaruṇṭamai talaivi pāṅkik-kuṇarttal A sub-situation under the AKAM theme IRAVUKKUṞIYIṬAIYIṬU: the heroine returning home in the early morning from the trysting place without meeting the hero and telling the confidante of her having been misled by the occurrence of a sign happening casually.

tāṉkuṟiyiṭutal Vide UTTI.

tāṉapporuttam Vide CEYYUṬPORUTTAM.

tāṉam Stages counted in CEYYUṬPORUTTAM, numbering five, viz., PĀLATTĀṈAM (grouping of vowels in the order of *a ā, i ī ai, u ū au, e ē, o ō* and taking that group which contains the first vowel of the hero's name. e.g. If the hero's name begins with *a*, then the initial letter of the first verse should begin with one *a ā*); KUMARATTĀṈAM (grouping of vowels in the order of *a ā, i ī ai, u ū au, e ē, o ō*, and taking that group which contains the first vowel of the hero's name. e.g. If *a / ā* begins the hero's name, then the initial letter of the first verse should begin with one of *i ī ai*); ARACATTĀṈAM or IRĀCATTĀṈAM (grouping..... name. e.g. If *a / ā* begins the hero's name, then the initial letter of the first verse should begin with one of *u ū au*); MŪPPUTTĀṈAM or VIRUTTATĀṈAM (grouping..... name. e.g. If *a / ā* begins the hero's name, then the initial letter of the first verse should begin with one of *e ē*. Versification with this correspondence is considered inauspicious); and MARAṆATTĀṈAM (grouping..... name. e.g. If *a / ā* begins the hero's name, then the initial letter of the first verse should begin with one of *o ō*. Versification with this correspondence is considered inauspicious).

tāṉavaṇṇam A kind of musical composition.

tāṉiyākupeyar A figure of speech in which an object is used for the place it occupies, as *kaḻalnontatu*.

tāṉeṭuttumoḻital Vide UTTI.

tāṉainilai / tāṉaimaṟam 1. A sub-situation under the PUṞAM theme TUMPAITTIṆAI: speaking of the greatness by which the warring armies are brought to terms and saved from further destruction. 2. A sub-

situation under the PUṞAM theme TUMPAIT-TIṆAI: *securing the protection of the ruler from destruction.* 3. A sub-situation under the PUṞAM theme TUMPAITTIṆAI: having realized the great prowess of the army though concerned about its destructive potential towards the enemy.

tāṉaimālai A verse genre: martial poem describing the van of an army in ĀCIRIYAPPĀ.

tikamparar Vide AMAṆAR.

ticaiccol Vide COL 2.

tiṭṭāntavaṇi Vide EṬUTTUKKĀṬṬUVAMAIYAṆI.

tiṭṭittampam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

tiṭpakkūṟṟu Epigram. It is either a very short poem with a brief, pointedly humorous, quotable ending, or simply a terse, witty statement in and of itself.

tiṇṭimakavi A poet who enters on a literary contest, beating his drum.

tiṇai 1. Vide AKAPPĀṬṬUṞUPPU. 2. PUṞAM poetic situation. 3. Landscape.

tiṇainilaippeyar An AKAM concept: the names of the inhabitants of the five regions and their vocation.

tiṇainilaivari A kind of erotic composition dealing with the incidents and events peculiar to AINTIṆAI.

tiṇaippāṭṭu A poem dealing in general terms with a particular TIṆAI.

tiṇaippeyar *The names of the people* occupying the five physiographical regions and the names of the chieftains of the aforesaid lands as well.

tiṇaipeyartturaittal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the heoine's feigned displeasure with the hero taking him to be the lord of the agricultural tract *instead of pining in separation taking him to be the one of the wastelands.*

tiṇaimayakkam Harmonious blending of the landscape features of one TIṆAI with those of another.

tiṇaivaḻu Incorrect use of a noun in a TIṆAI which it does not belong to.

tiṇaivaḻuvamaiti TIṆAIVAḺU sanctioned by usage.

tirāṭcāpākam Transparent simplicity of style, as of a poem whose beauty can be drunk in as easily as the juice of grapes.

tirikōṇappālai One of the four modes of the ancient Tamil music.

tiricol Vide COL 2.

tiripaṅki A variety of CITTIRAKKAVI: stanza curiously wrought so that it may be divided into three stanzas, each with a different meaning.

tiripaṇi (Also PARIṆĀMAVAṆI) A figure of speech by which the subjects of comparison are spoken of as if they were transformed into those to which they are compared.

tiripaticayam Vide MAYAKKAVAṆI.

tiripatai A kind of musical composition.

tiripantāti A verse genre: poem in which the *first letter of the initial foot of every* line of a stanza differs, with all the remaining letters of feet of every line being identical.

tiripāki A variety of CITTIRAKKAVI: stanza having a keyword of three letters, so formed as to give one meaning when taken as a whole, another meaning when the first letter is dropped, and a third meaning when the medial letter is dropped.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

tiripālaittiṟam Melodies of the PĀLAI class.

tiripiṭakam The three collections of Buddhist sacred writings, viz., *cutta piṭakam, viṉaya piṭakam* and *apitamma piṭakam.*

tiripu 1. Stanza in which the letters at the beginning except the first are identical in each line, opp. to YAMAKAM. 2. Change of letters in CANTI operation.

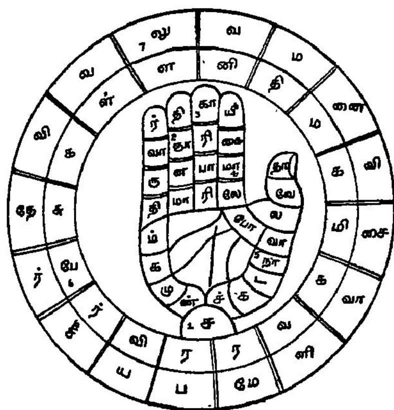
tiripu vaṭivam Variation.

tiriyakkōṭal Vide PIRAMĀṆA ĀPĀCAM.

tirivaticayam Vide ATICAYAVAṆI.

tirukkaṭaikkāppu Last benedictory stanza in a PATIKAM of the sacred hymns containing the name of the author (CAIVAM).

tirukkaippantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the hand inside a circle, as under:



சண்முகம் திருவார் வாருதி மான
ஞாதி ஞான மாரி பாரி
காரி பாரிலே மாகை யீகை
மாலே போல வேதா வேலவா
நாடகச் சரப ரவியவிர் சீர்போர்
பேசு தேசு கவிகள் வள்ள
லுளனிவ னிதிமதி மனைசுக
விகமி சைமிக வாகவளி வரமே.

tirukkōvai Row of people chanting the sacred hymns in the presence of an idol in the Vaiṣṇava tradition.

tirucciṟṟampalam 1. An invocatory expression of Caivaites used when reciting *tēvāram* hymns or writing letter, document, etc. 2. Citamparam.

tirucciṉṉam A verse genre: poem praising the constituents of a God's shrine (such as conch, etc.)

tiruṭṭukkavi Vide KAḶḶAKKAVI.

tirunāmappāṭṭu Last stanza of a poem in which its author states his own name, and merit accruing from reciting his poem (Vaiṣṇavism).

tiruppatikam Poem generally containing 10 or 11 stanzas in praise of a deity, as in *tēvāram.*

tiruppallāṇṭu (Also PALLĀṆṬU) A verse genre: poem of benediction on the longevity of protagonists like gods, saints, etc.

tiruppaḷḷiyuṇarttutal To sing aubade (song associated with morning or the dawn) and pray to a deity to wake up early in the morning.

tiruppaḷḷiyeḻucci (Also PAḶḶIYEḺUCCI) A verse genre: song sung to awaken protagonists like gods, princes and other great persons from sleep. Cf. TUYILEṬAINILAI.

tiruppāṭṭu Hymns or songs of a saint in praise of a deity.

tiruppeyarppoṟi A verse genre: composition on the victorious king hoisting his flag and engraving his name.

tirumakaḷpuṉarntu avaṉcēṟal Vide TALAIMAKAḶPUṆARNTU AVAṈCĒṞAL.

tirumañcaṉakkavi Verse recited while bathing a deity.

tirumaṇappāṭal A folk genre: marriage song.

tirumaṇavāḻttu An Islamic Tamil verse genre: poem on the principal character of the poem as a bridegroom/bride, extolling his/her virtues.

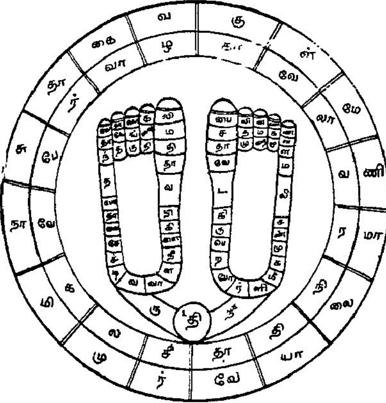
tirumaṟam A verse genre: poem in which a devotee plucks his limbs and offers them to God.

tirumukkāl A verse genre: poem in which the second and the fourth lines have three feet each.

tirumukappācuram A verse genre: epistle.

tirumuṟai Saiva canon of texts in Tamil. Also see PAṈṈIRUTIRUMUṞAI.

tiruvaṭip pantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the feet inside a circle, as under:



திருவடிச் சேவை தாபோ தந்தா
வேதாந்த மேதா மேதகுங் கொங்கு
நிலைகலை நிதிமலி மதிதா வழிகிளை
நீள வாருதி நீர்போற் பெருகிட
வேதா சபை சதா முதலித முரைமன
மரைமுக யோக முளவண வளராமச்
சந்திரன் நீதிசீர் சீல முலக
மிகவே நாவே பேசு பேர்தார்
வாகை வாழ வழகா குகாவே
ளேவேலா மேலா வணிவர
மார நிலைநிதி யாதி தாவே.

tiruvāyiram A verse genre: poem of 1000 stanzas on God.

tiruviḷaiyāṭal Sacred sports of Lord Civaṉ.

tiruviḷaiyāṭal nāṭakaṅkaḷ Miracle plays, dealing with events narrated in texts on the celestials, with instruction as the ends.

tiraimaṟaivu eḻuttāḷar Ghost writer. One who does literary work for someone else who takes the credit.

tillāṉā 1. A kind of musical composition ending with the expression *tillā* or *tillāṉā*. 2. A component of the *paratanāṭṭiyam* dance performance.

tilatakkalitturai A kind of KAṬṬAḶAIK KALITTUṞAI verse.

tivviyakavi A divinely inspired poet.

tivviya tēcam Shrine sanctified by the hymns of ĀḺVĀR-S. Cf. PĀṬALPEṞṞATALAM.

tivviyanāma caṅkīrttaṉam Praising and singing a god's name while dancing around a lamp placed in the midst of a hall.

tivviyappirapantam The hymns of the ĀḺVĀRS. Also see NĀLĀYIRA TIVVIYAP PIRAPANTAM.

tiḷaippuviṉaimaṟuttal A MEYPPĀṬU pertaining to the fifth stage of pre-marital love: the heroine (after the union), with their love-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

relation known to others, abstaining from sporting and other acts of pleasure.

tiṟattiṟam A secondary melody-type, quadratonic.

tiṟappaṉ A secondary melody-type.

tiṟam A secondary melody-type, pentatonic.

tiṟaṉāyvu (It is also called *vimarcaṉam*). Criticism. This term comes from the Greek *kritikes,* which refers to the ability to discern or judge. It is now a scholarly organization and a structure of knowledge concerned with defining, classifying, expounding and evaluating works of literature. Broadly speaking, there are two approaches to the study of literature, *intrinsic* and *extrinsic,* the former dealing with the internal constituents inherent in the text, and the latter with the causal, conditioning factors of the work in question.

Accordingly, there exist several schools or types of literary criticism, with each school or type privileging some aspect or aspects of the work over others. The principal ones are:

Antithetical criticism, applied criticism, archetypal criticism, biographical criticism, the Chicago school, comparative criticism, contextual criticism, cultural criticism, deconstruction, dialogic criticism, expressive criticism, feminist criticism, formalism, gender criticism, the Geneva school, historicism, humanistic criticism, impressionistic criticism, judicial criticism, Jungian criticism, Marxist criticism, mimetic criticism, mythic criticism, the new criticism, the new historicism, objective criticism, phenomenological criticism, postcolonial criticism, poststructuralist criticism, pragmatic criticism, psychological and psychoanalytic criticism, reader-response criticism, rhetorical criticism, Russian formalism, sociological criticism, structuralist criticism, textual criticism and theoretical criticism.

tiṟaikoṇṭupeyartal A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: the besieging king giving up the siege and returning home having received the tribute from the enemy king.

tiṉakavi 1. Poem in praise of a king at the beginning and close of his durbar. 2. Poet who composes TIṈAKAVI.

tiṉaimutirvuraittu varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante urging the hero to go in for marriage telling him of the millet to be harvested soon and the consequent denial of opportunity for the heroine to come to the field.

tiṉaiyoṭuveṟuttu varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante speaking of the need for an early marriage, to be heard by the hero as he remains by the hedge-side, finding fault with the millet field (where the coming together of the hero and the heroine took place).

tīkkaṇam A rule of propriety: a foot *nirai-nēr-nirai* as PUḶIMĀṄKAṆI considered inauspicious at the commencement of a poem, with *kārttikai* as its astericism, the effect of which being ailment.

tīkkai Initiation of a disciple into the mysteries of the CAIVAM religion.

tīrkkataṟici Seer; prophet; vatecinator.

tīrkkataṟicaṉa ilakkiyam Apocalyptic literature, that purports to uncover, reveal, or prophesy the future.

tirppilūṭal Vide PERUNTIṆAI.

tivakavaṇi A figure of speech (literally a lamp in one place illuminating other places) in which a word is construed with other words preceding or succeeding, of three varieties, namely, MUTALNILAI (a word used at the beginning of a line and carried to other parts), IṬAINILAI (a word used at the middle of a line) and KAṬAINILAI also ANTATIPAKAM (a word used at the end of a line), each arising on the basis of the nature (KUṆAM), action (TOḺIL), class (CĀTI) and material being (PORUḶ), thus giving rise to 3x4=12 sub-varieties of TIVAKAVAṆI, viz., MUTALNILAIK KUṆATTIVAKAM, IṬAINILAIK KUṆATTIVAKAM, KAṬAINILAIK KUṆATTIVAKAM, MUTALNILAIT TOḺIL TIVAKAM, IṬAINILAIT TOḺILTIVAKAM, KAṬAINILAIT TOḺILTIVAKAM, MUTALNILAIC CĀTITTIVAKAM, IṬAINILAIC CĀTITTIVAKAM, KAṬAINILAIC CĀTITTIVAKAM, MUTALNILAIP PORUḶTIVAKAM, IṬAINILAIP PORUḶTIVAKAM, and KAṬAINILAIP PORUḶTIVAKAM.

tikṣānāmam Name given after initiation in the CAIVAM religion.

tukkarākam An ancient secondary melody-type of the PĀLAI class.

tuñcal A MEYPPĀṬU other than the principal eight: drowsiness

tuñciccērtal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love), the heroine being given to serene sleep (the union with the hero having been recurred).

tuṭikkūttu A dance of victory performed to the accompaniment of drum-beat by God Murukaṉ and the *cattamātar* (the seven divine mothers).

tuṭinilai A sub-situation under the PUṞAM theme VEṬCITTIṆAI: 1. Theme of arousing the courage of warriors by beating the TUṬI drum. 2. Theme of praising the faithful services of hereditary drummers.

tuṭiveṉṟi A PUṞAM sub-situation: theme describing the success of an ambassador.

tuṇṭu ilakkiyam Broadside, a ballad form printed on one side of a single sheet (called a 'broadside') dealing with a current event or issue, and sung to a well-known tune.

tuṇṭu veḷiyīṭu Pamphlet

tuṇaṅkaikkūttu (Also CIṄKI) A kind of dance in which the arms bent at the elbows are made to strike the sides.

tuṇintamaikūṟal Vide TALAIVIKKU UṬAṈPŌKKU UṆARTTAL.

tuṇivaticayam Vide ATICAYAVAṆI.

tuṇivicittiram A literary genre, with the union and separation of lovers as the subject matter, a development of the AKAM theme variance appropriate to MARUTAM landscape.

tuṇivu 1. An AKAM concept: theme in which the hero who meets the heroine for the first time in a lonely place and doubts that she must be a celestial nymph, resolves his doubts and finally realizes that she is but a mortal. 2. (Also TEḶITAL or TEḶIVU) A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the heroine coming to realize after the first union the honesty of the hero's words and actions.

tuṇivuvamai (Also TĒṞṞAVUVAMAI) A figure of speech and a sub-class of UVAMAI: resolution of doubt arising when a close resemblance between two objects leads to one of them being spoken of as if it were mistaken for the other.

tuṉiveṭutturaittal A sub- situation under the AKAM theme UṬAṈPŌKKU the confidante conveying to the hero the determination/ decision of the heroine to join him in elopement.

tuṉivoṭu viṉāval A sub-situation under the AKAM theme UṬAṈPŌKKU: the heroine seeking to know from the confidante the reason for the consent/determination of the hero to go in for elopement.

tuṇaikkataip piṉṉal Subplot. A second story that is complete and interesting in its own right introduced into the narrative, which serves to broaden our perspective on the main plot. It is also called *utkatai.*

tuṇaiceyalvilakku (Also NAṬPUTTAṬAIMOḺI) A figure of speech and a sub-class of TAṬAIMOḺIYAṈI in which a pursuit is sought to be stopped by apparently standing by that pursuit.

tuṇainilaikkaṟpaṉai Secondary imagination, which, according to Coleridge, is the poetic imagination "an echo of the primary imagination, (MUTAṈILAIK-KAṞPAṈAI), co-existing with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify".

tuṇainūl paṭṭiyal Bibliography.

tuṇaippāṭṭu (Also PAKKAPPĀṬṬU) Supporting chorus or song sung by accompanists.

tuṇaippēraṉ Vide ELITIṈMUṬIVAṈI.

tuṇaivañci A PUṞAM sub-situation: the reconciliation of a warrior with his enemy whom he was determined to conquer or kill.

tuṇaivayiṟ pirintamai tōḻi talaimakaṭku uṇarttal (Also TUṆAIVAYIṞ PIRIVU TALAIMAKAṈTAṈṈĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL and PIRINTAMAI KŪṞAL 3.) A sub-situation under the AKAM theme TUṆAIVAYIṞPIRIVU: as the hero informs the confidante of his resolve to leave the heroine for helping the king facing hostilities from the enemy, the confidante taking it to the heroine.

tuṇaivayiṟpirivu (Also VĒNTAṞKU UṞṞUḺIP PIRIVU and VĒNTUVIṈAIPPIRIVU) A phase in the love-relationship between the hero and the heroine: separation of the hero from the heroine for helping the king, his friend, facing hostilities from the enemy.

tuṇaivayiṟpirivu talaimakaṉtaṉṉāl uṇarnta tōḻi talaimakaṭkuṇarttal Vide TUṆAIVAYIṞ PIRINTAMAI TŌḺI TALAIMAKAṬKU UṆARTTAL.

tuttam The second note of the gamut, one of ĒḺICAI.

tutippāṭal Hymn. A song of praise, usually written in verse. It may be either religious or secular.

tuppaṟiyum nāval Detective novel.

tumpippāṭṭu Beetle song.

tumpaittiṇai A PUṞAM situation: a king or warrior heroically fighting against his enemy. Its AKAM parallel is NEYTAL.

tumpaimālai A verse genre: panegyric on a warrior who has fought valiantly against his enemy, wearing a *tumpai* garland.

tumpaiyaravam A sub-situation under the PUṞAM theme TUMPAITTIṆAI: a king distributing honours and rewards to his troops after a victory.

tuyttal Vide NĀṬAKACCANTI.

tuyar avarkkuraittal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the confidante of the heroine going to the hero as the messenger of the former and telling him of her lady's distress.

tuyarappāṭal Dirge. A poem that expresses grief on the occasion of death, but differs from elegy in that it is short, less formal, and is usually represented as a text to be sung.

tuyileṭuttucceṟal Vide AVAṬKOṆṬUCĒṞAL.

tuyileṭainilai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme of panegyrists waking a king who sleeps in camp during an expedition. 2. A literary genre: song sung to wake up a king or great person from sleep. Cf. PAḶḶIYEḺUCCI.

tuyileḻumaṅkalam Panegyric sung to wake up a king from sleep.

tuḷḷalkavippāṭal Ode. A long lyric poem, serious in subject, elevated in style, and elaborate in its stanzaic structure.

tuḷḷalōcai Rhythmic cadence peculiar to KALIPPĀ verse: jumping rhythm.

tuṟai Vide AKAPPĀṬṬUṞUPPU. 2. PUṞAM thematic sub-situation.

tuṟaippāṭṭu Verse illustrating the minor themes in AKAM and PUṞAM.

tuṟaivaṉ Vide KOṆKAṈ.

tuṉpattuppulampal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love) · the heroine making lamentations (in separation) in distress.

tuṉpavaṉi A figure of speech which describes an effort yielding a contrary result. Cf. INPAVAṆI.

tuṉpuṟal pāṅki colleṉac collal (Also PĀṄKI URAITTAL and PĀṄKI NIṈKUṞAI NIYĒ COL EṈAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the confidante replying, as the heroine requests the former to convey her affliction to the hero.

tuṉiyoḻinturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine's utterance as the protracted sulking ends.

tuṉivicittiram A verse genre: poem on the heroine enjoying the union and grieving at the separation thereon.

tūkkāṉantam Vide ĀṈANTAKKUṞṞAM.

tūkku Vide CEYYUḶUṞUPPU.

tūṅkal vaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the dominant use of VAÑCIPPĀ verse feet or TŪṄKALŌCAI [sleeping (slow, measured) rhythm].

tūṅkalōcai Rhythm peculiar to VAÑCIPPĀ verse: sleeping (slow-measured) rhythm.

tūṅkicai Swinging rhythm: sleeping (slow, measured) rhythm.

tūṅkicai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

tūṅkicai akaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

tūṅkicai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

tūṅkicai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

tūṅkicai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

tūṅkicai oḻukal iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial consonants.

tūṅkicai oḻukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

tūṅkicai oḻukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

tūṅkicai oḻukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal consonants.

tūṅkicai oḻukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

tūṅkicaicceppal A rhythm of VEṆPĀ metre effected when NIRAI follows MĀ and NĒR follows VIḶAM.

tūṅkicaittuḷḷal A rhythm of KALIPPĀ metre (slow-measured jumping rhythm).

tūṅkicai mellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of medial consonants.

tūṅkicai mellicai kuṟilvaṇṇam One of the specific sound features of a verse

(VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of short vowels.

tūṅkicai mellicai neṭilvaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of long vowels.

tūṅkicai mellicai melivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of nasal sounds.

tūṅkicai mellicai valivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of plosive consonants.

tūṅkicaiyakaval A rhythm of AKAVAL metre.

tūṅkicaivaṉṉam A specific sound feature in a verse (VAṆṆAM): slow rhythm with light rippling sound, being of twenty sub-classes (See individual entries beginning TŪṄKICAI).

tūṅkicai vallicai iṭaivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of medial consonants.

tūṅkicai vallicai kuṟilvaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of short vowels.

tūṅkicai vallicai neṭilvaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of long vowels.

tūṅkicai vallicai melivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of nasal sounds.

tūṅkicai vallicai valivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant,

the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of plosive consonants.

tūcaṅkoḷal Composing a VEṆPĀ with the same initial and final letters as those of a stanza composed by another.

tūṇtupporuḷ Motivation. A device by which to invest a work with convincingness and plausibility, it is a mixture of situation and personality that impels a character to behave the way he or she does.

tūtiṭaiyāṭal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: with the heroine suffering from love-sickness, her confidante's role as her messenger of love.

tūtiṟkuppirivu talaimakaṉtaṉṉāl uṇarnta tōḻi talaimakaṭkuṇarttal Vide TALAIMAKAṈĀL UṆARNTA TŌḺI TALAIMAKAṬKUṆARTTAL.

tūtiṟpirivu (Also TŪTUVAYIṞPIRIVU and PAKAI-TAṆIVIṈAIPPIRIVU) A phase in the love-relationship between the hero and the heroine: separation of the hero from the heroine when he goes on a mission for his king.

tūtu 1. A verse genre in KALIVEṈPĀ which purports to be a message sent through a companion, a bird, etc., to effect a reconciliation. 2. Vide KALAMPAKAM.

tūtukaṇṭu aḻuṅkal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the anguish of the heroine as the messenger is not from the hero

tūtumuṉivinmai A MEYPPĀṬU pertaining to the undistressed state (leading to marital union): the heroine showing no aversion to sending messengers to the hero.

tūtuvayiṟpirivu Vide TŪTIṞPIRIVU.

tūtuvaravuraittal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante informing the heroine of the arrival of the messenger.

tūymaivātam Purism.

tūrakāriyavētu (Also TOṬARPIṈMAIYAṆI) A figure of speech and a sub-class of ĒTUVAṆI: an apparently remote cause coming to bear on an action elsewhere. e.g. The hero's love sport with a prostitute elsewhere causing agony to the heroine.

temmāṅku A folk genre: a kind of ditty.

teyvakkāppu A convention in which gods are invoked to protect the hero of the poem.

teyvakkaiyuṟai A verse genre: the confidante praying to God and gifting the heroine to the hero as the two are set to elope.

teyvakati Vide CEYYUṬPORUTTAM.

teyvattiṟampēcal Vide ARUṬKUṆAMURAITTAL.

teyvattaimakiḻtal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero being happy at the Providence blessing him with the heroine.

teyvappāṭal A folk genre: song on a deity.

teyvappāvai Vide KOLLIPPĀVAI.

teyvappuṇarcci Vide IYAṞKAIPPUṆARCCI.

teyvamkāṭṭiteḷippat teḷintamai eytakkūṟal Vide TALAIVAṈ TEYVAMKĀṬṬIT TEḶIPPAT TEḶINTAMAI EYTAKKŪṞAL.

teyvampoṟaikoḷac celkuvameṉṟal A sub-situation under the AKAM theme AṞATTOṬU NIṞṞAL: the heroine telling her confidante that they could go to God for praying to

Him to bear with the hero (for he had sworn in the presence of God that he would not part from her) submitting to God that the hero has not done any wrong to her.

teyvam vāḻttal An AKAM concept: as the confidante informs the foster-mother of the love between the hero and the heroine, the foster-mother unable to gather enough courage to convey it to the parents of the heroine, praying to God in this regard.

teyvamañcal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine fearing God.

teyvamāṇam A form of marriage in which the sacrificer gives away his daughter to an officiating priest before the sacrificial fire, as the latter's fee.

teyvīka urimaik kōṭpāṭu Divine Right theory.

teyvīka nāṭakam Mystery play.

teritaru tēṟṟavuvamai A figure of speech and a sub-class of UVAMAI in which a doubt is cleared by means of a comparison.

terintuṭampaṭutal A MEYPPĀṬU pertaining to the fifth phase of pre-marital love: the heroine (after the union) having known the consequences agreeing to reveal their union of love.

terivil pukaḻcciyaṇi (Also MĀṞUPAṬUPUKAḺ NILAIYAṆI) A figure of speech which consists in formally praising a person or thing implying thereby desparagement of another person or thing.

terivai Vide EḺUVAKAIPPARUVAM.

teḷḷēṇam A verse genre: song accompanied by a girl's play with clapping of hands.

teḷital Vide TUṆIVU.

teḷivakappaṭuttal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero coming to perceive the consent of the heroine to their natural union.

teḷivitaivilaṅkal Vide PERUNTIṆAI.

teḷivu 1. Vide TUṆIVU. 2. Vide VAITARUPPANEṞI.

teṟṟuruvakam (Also VIRUTTAVURUVAKAM, VIRŪPAKAVURUVAKAM and VIRŌTAVURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the qualities/characteristics of the standard of comparison are absent in the subject of comparison. Cf. AVIRUTTAVURUVAKAM.

teṟṟuvamai Vide ITARAVITARAVUVAMAI.

teṉkalai The VAIṆAVAM sect, opp. to VAṬAKALAI, holding prominently NĀLĀYIRA TIVVIYAP PIRAPANTAM as their scripture.

teṉmoḻi Tamil as the speech of the South.

tēci A kind of dance and music performed for the common people, opp. to MĀRKKAM.

tēmā A metrical foot of the formula *nēr - nēr.*

tēmāṅkaṉi A metrical foot of the formula *nēr-nēr-nirai.*

tēmāṅkāy A metrical foot of the formula *nēr-nēr - nēr.*

tēmāntaṇṇiḻal A metrical foot of the formula *nēr - nēr - nēr - nirai.*

tēmāntaṇpū A metrical foot of the formula *nēr - nēr - nēr - nēr.*

tēmānaṟuniḻal A metrical foot of the formula *nēr-nēr-nirai - nirai*

tēmānaṟumpū A metrical foot of the formula *nēr-nēr-nirai-nēr.*

tērkkavi Vide IRATAPANTAM.

tērccivari A dramatic action in which a person expresses in detail all his sufferings to his relatives.

tērmaṟam A PUṞAM sub-situation: theme eulogizing a king's war-chariot.

tērmullai A PUṞAM sub-situation: theme of the return of a hero in his chariot after subduing his enemies, sung in joy by the heroine.

tērvaravukaṇṭu makiḻntukūṟal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the courtesans rejoicing at the arrival of the hero's chariot as he comes about for water sport.

tērvaravukūṟal 1. A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante announcing the arrival of the hero's chariot to the heroine. 2. A sub-situation under the AKAM theme VĒNTAṞKU UṞṞUḶIPPIRIVU: as the heroine persists in her claim that it is the real rainy season, the confidante comforting her that the hero's chariot will arrive then. 3. A sub-situation under the AKAM theme PORUḶ VAYIṞPIRIVU: the confidante informing the heroine of the arrival of the chariot of the hero who had gone on earning wealth.

tērvaḻinōkkik kaṭalotukūṟal A sub-situation under the AKAM theme ORUVAḺIT TAṆATTAL: the heroine entreating the sea not to erase the track of the chariot of the hero till he returns.

tērveṉṟi A PUṞAM sub-situation: theme describing the various deeds of a warrior who rides his chariot and destroys his enemy's chariots.

tēral An AKAM sub-situation: the hero getting confirmed of the earthliness of the heroine after the initial stages of doubt as to whether she is a divine or a human being.

tērātuteḷital Vide PIRAMĀṆA ĀPĀCAM.

tērātupulampal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the heroine's unconsolable grief over the separation of the hero.

tēvakati Vide CEYYUṬPORUTTAM.

tēvatāḷi A primary melody-type.

tēvapāṇi Songs in praise of gods.

tēvāṅkavaraiyuḷ A verse genre: poem on kidnapping a lovely woman and marrying her.

tēvāram A collection of CAIVAM hymns by three of the NĀYAṈMĀR-S, viz., Tiruñāṉa campantar, Appar and Cuntarar.

tēṟṟavuvamai Vide TUṆIVUVAMAI.

tēṟutaloḻinta kāmattu mikutiṟam Vide PERUNTIṆAI.

tainnīrāṭal Ceremonial ablution of young women in the lunar month of *tai*.

tokuttamoḻiyāṉ vakuttaṉarkōṭal Vide UTTI.

tokuttal 1. Vide CEYYUḶVIKĀRAM. 2. Vide NŪL.

tokuttukkūṟal / tokuttuccuṭṭal Vide UTTI.

tokai Vide EṬṬUTTOKAI.

tokainilai 1. A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme of a victorious king bringing his armies together to honour them. 2. A sub-situation under the PUṞAM theme TUMPAITTIṆAI: theme of the contending kings destroying each other on the battlefield. 3. A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme of the simultaneous surrender of hostile kings at the feet of a victorious king.

tokainilaicceyyuḷ Anthology of individual verses either by a single poet or by several poets collected on the basis of subject matter (AKAM or PUṞAM), situation, season, action, verse type and the number of verse lines.

tokainilaiyuruvakam Vide TOKAIYURUVAKAM.

tokaimoḻi Vide OṬṬAṆI.

tokaiyuruvakam (Also TOKAINILAIYURUVAKAM) A figure of speech and a sub-class of URUVAKAM: the metaphor in which the metaphor marker between the subject of comparison and the standard of comparison is implied. e.g. *mukattāmarai* (the face (as) the lotus). Cf. VIRIYURUVAKAM.

tokaiyuvamam / tokaiyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the sign of comparison and the underlying similarity between the subject of comparison and the standard of comparison are understood. Cf. VIRIYUVAMAM.

tokaiviri Vide NŪL.

tokaiviriyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphors with metaphor markers and those without metaphor markers both occurring together in a verse.

tokaiveṇpā A verse genre: poem on a given subject in VEṆPĀ metre in fifty, seventy or ninety verses.

toṭṭakāñci A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the goblin caressing the wound of a soldier. Cf. TOṬĀKKĀÑCI.

toṭar Syntax. The ordering, grouping and placement of words within a sentence.

toṭarkatai Serial (in a periodical).

toṭarcol puṇarttal Vide UTTI.

toṭarnilaicceyyuṭkūṟippaṇi Vide KĀVIYALIṄKAVAṆI.

toṭarnilaicceyyuḷ Verses following in succession and related to each other, comprising two kinds, viz., CORROṬARNILAIC CEYYUḶ (the repetition of the last syllable or foot of the last line of one stanza in the first line of the succeeding stanza without sense continuity. e.g. KALAMPAKAM works) and PORUṬṬOṬARNILAIC CEYYUḶ or MUṬIPORUṬṬOṬARNILAICCEYYUḶ (verses related to each other by content. e.g. *kamparāmāyaṇam*).

toṭarnilaicceyyuḷ kuṟiyaṇi A figure of speech in which the cause that is to be inferred is plainly stated in words.

toṭarnilaicceyyuḷ poruṭpēraṇi A figure of speech in which through reference to or description of one phenomenon another related one is revealed

toṭarpiṉmaiyaṇi Vide TŪRAKĀRIYAVĒTU.

toṭarpuyarvunaviṟci A figure of speech: a variety of hyperbole in which an imaginary connection is stated between objects.

toṭarmuḻutuvamaiyaṇi / toṭarmuṟṟuvamaiyaṇi A figure of speech and a sub-class of UVAMAI in which there are two parallel constructions stating two phenomena, being of two kinds, viz., *oppu* (positioning of two similar phenomena) and *muraṇ* (positioning of two dissimilar mutually opposing phenomena).

toṭarmoḻi 1. A word of more than two letters. 2. A phrase, clause or sentence made up of two words.

toṭarmoḻiyuvamai (Also VĀKKIYAPPORUḶ UVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which the subjects of comparison in a sentence combine to form the standard of comparison.

toṭākkāñci A sub-situation under the PUṞAM theme KĀÑCITTIṆAI, the goblin moving away fearing to touch the wound of the warrior of great prowess. Cf. TOṬṬAKĀÑCI.

toṭai A CEYYUḶURUPPU: Positional agreement of sound features, consonance of lines (rhyme). It is of thirteen types: MŌṈAI, ETUKAI, MURAṆ, IYAIPU, AḶAPEṬAI, AṬI, IṆAI, POḶIPPU, ORŪU, KŪḶAI, MĒṞKATUVĀY, KĪḶKKATUVĀY, and MUṞṞU.

toṭaikkuṟṟam A defect regarding positional agreement of sound features.

toṭaimuraṇ Antithesis in the first foot of a verse.

toṭaiyāṉantam Vide ĀṈANTAKKUṞṞAM.

toyyil Figures drawn upon the breasts and shoulders of women with sandal solution as an adornment.

tolkatai (Also TOṈṈŪL and TOṈMAM) Myth.

tolpaṭimam Archetype. Generally, the original model from which something is developed or made; in literary criticism, those images, figures, character types, settings and story patterns that are universally shared by people across cultures. According to Carl Jung, archetypes are embedded deep in humanity's collective unconscious, and involve racial memories of situations, events and relations that have been part of human experience from the beginning. They manifest not only in the subconscious material of dreams but also in the consciously constructed material of myths and literature.

tolpaṭimaviyal tiṟaṉāyvu Archetypal criticism, mythic criticism, totemic criticism. A critical method that looks for and analyses certain recurrent images, character types, and story lines under the assumption that their persistence in literature indicates their presence in the memories of the 'collective unconscious'. It tries to demonstrate that great works of art embody some basic cultural pattern of great meaning and appeal to humanity, a meaning which extends beyond a single work to a whole body of books.

tollurupperalaṇi A figure of speech in which an object, though possessing tentatively the attribute of another object, is stated to attain its native characteristic, or an object is stated to have its native characteristic intact in spite of the changes it is subjected to.

toḻil aticayam Vide ATICAYAVAṆI.

toḻil iṭainilaittīvakam Vide IṬAINILAITTOḺIL TĪVAKAM.

toḻil uvamam / toḻil uvamai A figure of speech and a sub-class of UVAMAI: simile where the base of comparison is action.

toḻil kaṭainilaittīvakam Vide KAṬAINILAITTOḺILTĪVAKAM.

toḻilkuṟai vicēṭam Vide VICĒṬAVAṆI.

toḻil pāṭal A folk genre: labour song.

toḻil mutalnilaittīvakam Vide TĪVAKAVAṆI.

toḻil vēṟṟumai (Also MUYAṞCI VĒṞṞUMAI) A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which differences manifest in functional modes of occupation.

toḻilākupeyar A figure of speech: metonymy in which action is put for the agent.

toḻu An AKAM concept: arena where the herdsmen youth subdue and capture the bulls.

toḻutirantu kūṟal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante beseeching the hero to avoid trysts by both day and night.

toḷḷāyiram A verse genre: poem of 900 stanzas.

toṟṟuk kōṭpāṭu Infection theory.

toṉi 1. (Skt. *Dhvani*) Suggested or implied meaning. 2.Tone. The attitude of the author towards the reader or the subject matter of a literary work. An author's tone may be serious, playful, mocking, angry, etc.

toṉmam Vide TOLKATAI.

toṉmai One of the eight aspects of elegance (VAṈAPPU)in poetic composition: antique literary source, antiquity, oldness, a CEYYUḶUṞUPPU.

toṉṉūl Vide TOLKATAI.

tōṭayam/tōṭaiyam Song at the beginning of a drama invoking divine help.

tōṇōkkam A verse genre: song sung by girls as they play waving their arms. It ends with the refrain *tōṇōkkam āṭāmō.*

tōttirappā / tōttirappāṭṭu / tōttiram A verse genre: songs of praise; psalms.

tōrai iṭaicceyyuḷ (Also YAVĀTTIMAM) A sub-class of AḶAVAḶICCANTAM marked by the balance of feet between the first and the fourth lines with one letter less, the second and the third having the balance of feet but with one letter more.

tōl One of the eight aspects of elegance (VAṈAPPU) in literary composition: poem narrating an ancient story and inculcating the UṞUTIPPORUḶ in felicitous diction, a CEYYUḶUṞUPPU.

tōluḻiñai A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme in praise of a shield.

tōḻi (Also IKUḶAI and PĀṄKI) An AKAM concept heroine's confidante.

tōḻi aḻuṅkalkaṇṭu tāy pulampal Vide ATU KĒṬṬA PĀṄKI AḶAUṄKAKKAṆṬU NAṞṞĀY PULAMPAL.

tōḻi āṟṟuvittal 1. Vide IḶAVĒṈIṞPARUVAM KAṆṬU VARUNTIYA TALAIMAKAḶAIT TŌḺI ĀṞṞUVITTAL. 2. A sub-situation under the AKAM theme KĀVAṞPIRIVU: the confidante comforting the heroine as the hero leaves on his mission of defending the country. 3. A sub-situation under the AKAM theme TUṆAIVAYIṞPIRIVU: the confidante comforting the heroine who is distressed at the advent of the late dewy season with the hero having gone on his mission of helping the king, his friend.

tōḻi iyaṟpaḻittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante belittling the hero as he has gone seeking courtesans.

tōḻi kaḷiṟutaru puṉarcciyāl aṟattoṭuniṟṟal Vide KAḶIṞUTARU PUṈARCCIYĀL AṞATTOṬU NIṞṞAL

tōḻi talaiviyaip paḻittal A sub-situation under the AKAM theme VARAITAL: the confidante making fun of the heroine.

tōḻi talaiviyai muṉital Vide TALAIVIYAI MUṈITAL.

tōḻi pūttarupuṉarcciyāl aṟattoṭuniṟṟal (Also PŪTTARUPUṈARCCIYĀL AṞATTOṬU NIṞṞAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante revealing to the foster-mother the love of the hero and the heroine as happening on his getting flowers for her from a tree out of her reach.

tōḻimaṟuttal 1. A sub-situation under the AKAM theme ŌTAṞPIRIVU: the confidante rejecting the proposal of the hero to part from the heroine for pursuing learning. 2. A sub-situation under the AKAM theme KĀVAṞPIRIVU: the confidante refusing to accept the resolve of the hero to part from the heroine for defending the country. 3. A sub-situation under the AKAM theme

TUṆAIVAYIṞPIRIVU: the confidante refusing to accept the resolve of the hero to leave the heroine for helping the king, his friend facing hostilities from the enemy. 4. A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante refusing to accept the resolve of the hero to part from the heroine in pursuit of wealth.

tōḻiyiṟkūṭṭam/tōḻiyiṟpuṇarvu (Also PĀṄKIYIṞKŪṬṬAM) An AKAM concept: a thematic situation of the pre-marital (KAḶAVU) stage: the hero's union with the heroine brought about through the aid of the latter's confidante.

tōḻivantu kūṭal Vide TALAIVIYAI EYTIP PĀṄKI KAIYURAI KĀṬṬAL.

tōḻi vāyilvēṇṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante entreating the heroine to let the hero in.

tōṟṟakkavi Verse sung announcing the appearance of a person on the stage.

tōṟṟattaru A kind of song sung by an actor while appearing on the stage.

tōṟṟattāl ārāytal/tōṟṟam (Also PĀṄKI IYAMUṞṞŌRTAL) A phase of MUṈṈUṞA-VUṆARTAL sub-situation under PĀṄKIMATI-YUṬAṈPĀṬU: the confidante examining the possible grounds of change in the heroine's person as a means to understanding the truth of the union between the hero and the heroine.

tōṟṟavaḷarccimuṟai Genetic method.

tōṟṟōr tēyvu A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the humiliation of the vanquished.

tōṉṟal Chief of a jungle tract.

nakarkāṭṭal Vide TALAIVAṈ TAṈPATI AṬAINTAMAI CĀṞṞAL.

nakarviruttam A verse genre: poem on the town of the hero in ten stanzas of ĀCIRIYA-VIRUTTAM metre.

nakaracciṟappu A structural constituent of an epic describing the excellence of the city.

nakaraṇimaikūṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: the beholders informing the hero and the heroine on elopement of the nearness of their town.

nakaramāntar Vide EṈPĒRĀYAM.

nakunayamuraittal A MEYPPĀṬU pertaining to the first phase of pre-marital love: the heroine coyly hiding from her lover the inward delight she feels at the prospect of a clandestine union.

nakai 1. An AKAM literary technique and a variety of UḶḶURAI: amusingly suggesting an idea disguising it in wit, humour or satire. e.g. The hero finds in the smile on the face of the heroine a subtle suggestion of her consent (*tirukkuṟaḷ* 1098). 2. One of the eight principal MEYPPĀṬU: laughter.

nakaikaṇṭu makiḻtal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero being delighted as the confidante laughs at his thinking of meeting the heroine without her help.

nakaiccuvai nāṭakam Humour play.

nakaiccuvaiyaṇi Vide IRATAVAṆI.

nakaitturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine deriding the concubine who too faces the danger of the hero being drawn by other courtesans towards them.

nakai naṉiyuṟāa annilaiyaṟital A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the state of the heroine,

not expressing through a smile on her face her inner joy.

nakaiyāṭimaṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: *the confidante* refusing to accept the love-token of the hero (a bunch of tender leaves), saying in a humorous vein that while he comes about with garland in his hands, the heroine's kin hold murderous weapons.

nacceḻuttu Vide CEYYUṬPORUTTAM.

nacivu ilakkiyam Decadent literature. A product of decline of a great literary period or movement. It is characterized by polished and ornate style rather than a lofty, elevated treatment of a great theme.

naṭcattiramālai A verse genre: poem in twenty-seven stanzas one each on the twenty-seven stars.

naṭṭapāṭai A melody-type of the KUṞIÑCI class.

naṭṭam Vide AṞUPATTUNĀṈKU KALAIKAL.

naṭṭarākam A melody-type of the KUṞIÑCI *class.*

naṭpuruvakam Vide CAMĀTĀṈAVURUVAKAM.

naṭputtaṭaimoḻi Vide TUṆAICEYALVILAKKU.

naṭukkam A MEYPPĀṬU other than the principal eight: trembling at the thought of losing something.

naṭukal A sub-situation under the PUṞAM theme KARANTAITTIṆAI: memorial tablet set up over the grave of a deceased warrior and inscribed with his figure and achievements.

naṭuṅkanāṭṭam / naṭuṅkal A phase of the MUṈṈUṞA UṆARTAL sub-situation under the AKAM theme PAṄKIMATIYUṬAṈPĀṬU: the maid narrating a fictitious accident to make the heroine tremble for her lover's safety, seeking thereby an open avowal of her union with the hero.

naṭutal A PUṞAM sub-situation: erecting a memorial stone for a deceased warrior inscribing on it his name and heroic feats.

naṭuvaṇaintiṇai Vide AKAṈAINTIṆAI.

naṭuvunilaittiṇai Vide PĀLAIT TIṆAI.

naṭuvunilaimai A MEYPPĀṬU other than the principal eight: equity.

naṭuveḻuttalaṅkāram A variety of CITTIRAKKAVI: verse in which the sense of every word comprises three letters, and the mid-letters of these sense words themselves constitute a verse. e.g.

பாலுமை மால்பொறி கீழ்துவர் பார்நிறை பாக்கலையே
காலகா லன்றலை சங்குபூக் கோபம்பாக் காயுடனே
மேலவர் பெண்ணீர் அகலங குடைமணி வேள்மனையே
சூலிநட் புத்தார் அரும்பு திவிபொன்னி சொற்கிளியே

பால்	-	அமுது
உமை	-	சத்தி
மால்	-	புதன்
பொறி	-	பூமின்
கீழ்	-	தாழ்வு
துவர்	-	பாக்கு
பார	-	சகம
நிறை	-	துலாம
பா	-	கவிதை
கலை	-	வித்தை
காலகாலன்	-	சிவன்
தலை	-	சிரம்
சங்கு	-	நத்து
பூ	-	மேதினி
கோபம்	-	சினம்
பாக்கு	-	கமுகு
ஆய்	-	அன்னை
மேலவர் பெண்	-	விபுதி
நீர்	-	பயம்
அகலம்	-	மார்பு
குடை	-	கவிகை
மணி	-	முத்து
வேள்	-	மதன்
மனை	-	அகம்
சூலி	-	கன்னி

நட்பு	-	நேசம்
தார்	-	கண்ணி
அரும்பு	-	பூமுகை
திவி	-	பகல்
பொன்னி	-	காவேரி
கிளி	-	கிள்ளை

The verse formed of the mid-letters of the senses is

முத்தமிழ்க்க லாவித்வ ரத்தின முன்புயர்
வித்தகன் சண்முக வேள்

naṭai Style. It is the way in which a literary work is written - diction, syntax, imagery, rhetorical devices, patterns of rhythm, etc. Traditional theories of rhetoric divide style into three main categories: the high (grand), the middle (mean) and the low (base or plain). Northrop Frye makes a basic differentiation between the demotic style (the expressions and rhythms of ordinary speech) and hieratic style (formal devices and elaborations of literary language).

In analysing style, two types of sentence structure are often distinguished: periodic (one in which the completion of the sense remains suspended until the very end of the sentence) and loose (having a number of independent clauses joined by coordinating conjunctions).

Another distinction of style is also made between parataxis (sequences of sentences put one after another with a loose logical relation to one another) and hypotaxis (sentences containing subordinate clauses and phrases).

naṭaiyiyal Stylistics, a critical method that analyses literary works on the basis of style which includes diction, syntax, phonology, vocabulary, figurative language, etc. There are two types of stylistics: (1) formal stylistics - how a writer writes (the devices he uses to express his thoughts) as opposed to what the writer writes (the content); (2) the second type encompasses the various ways in which language is used in literature-rhetoric, the rules that generate the given effect and significance of language in the text in question. Also see NAṬAI.

naṉpakal Vide MUTAṞPORUḶ.

nativicēṭam A verse genre: poem in which the river of the hero's country is spoken of as one of overriding excellence, and the place of tryst of the lovers is compared to the flower brought down by the waters of that river.

nayattal A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine expressing her love for him as she sees the hero.

nayappu A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero, having become clear in his mind that the heroine is a human, inducing himself to fall in for her.

nayappuṟṟiraṅkal A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the hero praising the rarity of union with the heroine.

nayam The four principles of life according to Buddhism, viz., *oṟṟumainayam* (the cause and the effect being considered as akin to each other), *vēṟṟumainayam* (the cause and the effect being taken as distinct), *purivinmainayam* (being unable to perceive the link between the cause and the effect) and *iyalpunayam* (the link between the cause and the effect being perceived easily).

nayaṉappattu A literary genre: poem in ten stanzas of ĀCIRIYAVIRUTTAM or KALITTUṞAI metre in praise of a person's eye.

narakakati Vide CEYYUṬPORUTTAM.

narakulaku Dystopia, the opposite of utopia (KUṞIKKŌḶ ULAKU). An unwelcome society which the writer sets at a point in future. Such works generally alert readers to the potential pitfalls and dangers of society's present course or of a course society might take one day.

nallicainilai Vide TAṈṈAIVĒṬṬAL.

nallicaivañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI 1. theme celebrating the victory of a warrior who has devastated his enemy's dominions. 2. Theme of commiseration over the ruin of an enemy's country.

nalattiṟaṉāyvu (Also PĀRĀṬṬUMUṞAIT TIṞAṈĀYVU) Appreciative criticism.

nalampārāṭṭal/nalam puṉainturaittal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero praising the beauty of the heroine.

nalital A MEYPPĀṬU other than the principal eight: affliction, distress.

nalinta uruvakam Dead metaphor. Sometimes called *tēynta uruvakam*, it is a metaphor that has become so familiar that it is no longer recognized as a metaphor, that is, the vehicle of the metaphor is no longer recognized as such and the phrase is taken in an almost literal sense.

nalipuvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the frequent use of ĀYTAM (the letter ḵ).

naluṅkuppāṭṭu A folk literary genre: song sung during the marriage ceremonies when the bride and bridegroom smear each other with sandal paste and play a rolling ball.

navakam A verse genre: poem of nine stanzas.

navakārikaimālai A verse genre: poem of nine stanzas of KAṬṬALAIKKALITTUṞAI metre.

navapaṅki Vide PAṄKI.

navamaṇimālai (Also NAVARATTIṈAMĀLAI) A verse genre: poem of nine verses of different metres in ANTĀTI verse linkage.

navaracam 1. Vide IRACAM. 2. A verse genre: poem of the same metre in nine stanzas each marked by one of the nine poetic sentiments.

navaracamañcari A verse genre: poem of eighty-one stanzas, with one each of the nine poetic sentiments (NAVARACAM) being treated in every nine of them.

navarattiṉamālai Vide NAVAMAṆIMĀLAI.

naviṉṟōrkkiṉimai Vide NŪLAḺAKU.

navīṉa iruttaliyal Neo-existentialism.

navīṉa cittirakkōṭpāṭu Cubism. A 20th century style in art that uses predominantly angular shapes and that stresses abstract form, esp. by displaying several aspects of the same object simultaneously.

navīṉat tiṟaṉāyvu (Also PUTUTTIṞAṈĀYVU) New criticism. A type of formalist literary criticism concerning itself with the intrinsic structure of the text as being organically connected with its meaning. It focuses on repetition of images and symbols and sound effects and on the thematic operators like irony, paradox, ambiguity, etc.

navīṉattuvappaṉuval Vide MARAPU NILAIPPAṈUVAL.

navīṉattuvam Modernism. A comprehensive term that refers to the breaking away from established rules, traditions and conventions, fresh ways of looking at man's position and function in the universe, and many experiments in form and style, some aspects of which are Dadaism, Existentialism, Free verse, Expressionism, Imagism, Stream of Consciousness, Theatre of the Absurd, etc. Cf. PIṈṈAVĪṈATTUVAM.

navīṉa varalāṟṟiyam The new historicism. A type of literary criticism that developed largely in reaction to the text-only approach pursued by the New Critics. While acknowledging the importance of the literary text, new historicists also analyse the text with an eye to history. They assume that works of literature both influence and are influenced by historical reality, and that literature both refers and is referred to by things outside itself. New historicism is informed by poststructuralism (MĪ AMAIPPIYALVĀTAM), reader-response criticism (VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU), as well as by the thinking of feminist (PEṆṆIYAM), cultural and Marxist critics. Cf. VARALĀṞṞIYAM.

naṟṟāy Vide TĀY.

naṟṟāy ayalārtammoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬU PUṆARNTAKAVVAI: the mother sobbing her heart out to the people around over the elopement of the heroine, her daughter.

naṟṟāy aṟattoṭuniṟṟaliṉ tamarpiṉcēralait talaivi kaṇṭu talaivaṟkuraittal Vide TAMARPIṈCĒṞALAIT TALAIVI TALAIVAṞKURAITTAL.

naṟṟāy iraṅkal (Also NAṞṞĀY VARUNTAL) A sub-situation under the AKAM theme UṬAṈPŌKKU: the sorrowing of the mother on learning the elopement of her daughter (heroine).

naṟṟāy uḷḷamakiḻcci uḷḷal Vide KĀTALI NAṞṞĀY UḶḶAMAKIḺCCI UḶḶAL.

naṟṟāykku antaṇar moḻital Vide IṈṞĀṬKUC CĀṈṞŌR MOḺITAL.

naṟṟaykkuc cevili aṟattoṭuniṟṟal Vide CEVILI NAṞṞĀYKKU MUṈṈILAIMOḺIYĀL AṞATTOṬUNIṞṞAL.

naṟṟāykkuraittal Vide CEVILI NAṞṞĀYKKU AṞATTOṬUNIṞṞAL.

naṟṟāy kēṭṭu avaṉuḷamkoḷa vēlaṉai viṉātal (Also NAṞṞĀY TALAIMAKAṈ UḶAṄKŌḶ VĒLAṈAI VIṈĀTAL) A sub-situation under the AKAM theme MIṬCI: the mother on hearing of the return of the eloped daughter (the heroine) with the hero, consulting the priest who worships Murukaṉ.

naṟṟāy curamtaṉivittal Vide CUṬARŌṬU IRATTAL.

naṟṟāy tamarukku aṟattoṭuniṟṟal A sub-situation under the AKAM theme AṞATTOṬU NIṞṞAL: the mother revealing to the members of the family the love between the hero and the heroine.

naṟṟāy tamarukku aṟivittal A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYIṬU: the mother informing her husband and sons of her daughter's (heroine) elopement with the hero.

naṟṟāy talaimakaḷ accattaṉmaikku accamuṟṟu iraṅkal Vide ACCATTAṈMAIKKU ACCAMUṞṞU IRAṄKAL.

naṟṟāy talaimakaḷ payiliṭamtammoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the mother crying over the heroine's elopement with the hero, recalling the places where the heroine moved about and played.

naṟṟāy talaimakaḷai niṉaittup pulampal A sub-situation under the AKAM theme

KAṞPOṬUPUṆARNTAKAVVAI: the mother lamenting, reflecting on the hardship the heroine might experience on the way, and her absence from home.

naṟṟāy talaimakaṉ uḷaṅkōḷ vēlaṉai viṉātal Vide NAṞṞĀY KEṬṬU AVAṈUḶAMKOḶA VĒLAṈAI VIṈĀTAL.

naṟṟāy taṉmakaḷ meṉmaittaṉmaikkiraṅkal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the mother sorrowing over her tender daughter's suffering in the arid tract.

naṟṟāy paṅkiyartammoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬU PUṆARNTAKAVVAI: the mother crying to the companions of the heroine over her elopement.

naṟṟāy paṅkiyoṭu pulampal (Also PAṄKIYOṬU NAṞṞĀY PULAMPAL) A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the heroine having eloped with the hero, the mother wailing to the confidante.

naṟṟāy maṉamceyvēṭkaiyil ceviliyai-viṉātal/naṟṟāy maṉaṉayar vēṭkaiyil ceviliyai viṉātal (Also PAṈMOḶINAṞṞĀY MAṈAṈAYAR VĒṬKAIYIL CEVILIYAI VIṈĀTAL) A sub-situation under the AKAM theme TAṈMAṈAIVARAITAL: the mother asking the foster-mother as regards her (mother's) desire to get her daughter married in her place.

naṟṟāy varuntal Vide NAṞṞĀY IRAṄKAL.

naṟṟāṉam A metrical device by which the first three letters of the name of the hero of a poem are made its opening letters, considered auspicious.

naṉmaṉai vāḻkkaittaṉmai uṇarttal Vide TAṈMAṈAI VĀḺKKAITTAṈMAI URAITTAL.

naṉmoḻi puṇarttal Vide NŪLAḺAKU.

naṉṉayam uraittal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero praising the features of the heroine.

naṉṉutal paṅki aṟiyāḷpōṉṟu viṉātal (Also PAṄKI AṞIYĀḶPŌṈṞU VIṈĀTAL) A sub-situation under the AKAM theme PAṄKIYIṞ KŪṬṬAM: the confidante of the heroine asking the hero of the identity of the woman he loves as if unaware of it.

naṉavilinilai (Also NIṈAIVAḺI NILAI) Unconciousness.

naṉavilimaṉam Id. One of the three components of the human psyche, according to Freud: the passionate, irrational, unknown and unconscious part of the psyche. Cf. TAṈṈILAI ĀḶUMAI AND VIṈAICEYAL MAṈAM.

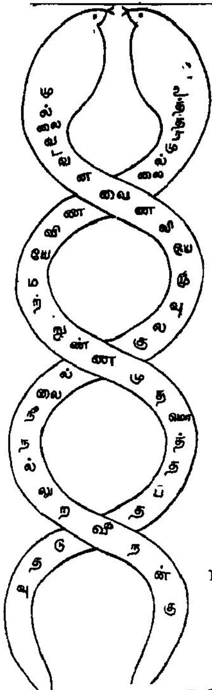
naṉavunilai Consciousness.

naṉavōṭai Stream of consciousness. A phrase used to characterize the unbroken flow of thought and awareness in the waking mind, it has now been adopted to describe a narrative method in modern fiction. It is a mode of narration that undertakes to capture the full spectrum and flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, feelings, and random associations. Cf. AKAMAṈAKKŪṞṞU.

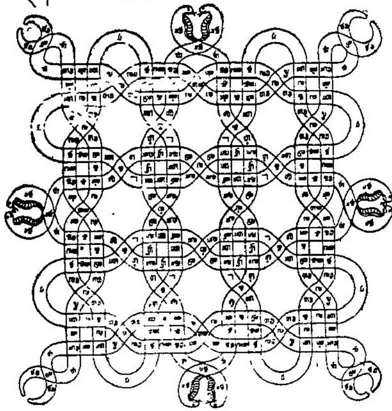
nākatoṉi A melody-type of the MARUTAM class.

nākapantam (Also URAKAPANTAM) A variety of CITTIRAKKAVI whose letters can be arranged to fit in a diagram in the form of two intertwining snakes (IRAṬṬAI NĀKAPANTAM), as in the figures under:

வைய முழுதீன்றாள் வைணவிச் செல்வியவள்
துய்யளென் நெஞ்சின் துணை
வண்டார் குழலாள் வைபிணவித் தேவியவள்
கொண்டாளென் நெஞ்சிற் குடி



ıakes (AṬṬANĀKAPANTAM)·



தாதா டிகே சண்முகம் வாழி
நாவில் வாணிமா நாடக மாவிசை
தரமா வகமேவ வேதயை கேணமை
வண்கவி மேவநீ மாண்போ டினிதே.

nākam A melody-type of the KUṞIÑCI class.

nākarākam A primary melody-type.

nāṭkavi Daily salutation to the king by the court poet, in verse.

nāṭkōḷ Sending the royal equipage forward on an auspicious day preparatory to a king's journey.

nāṭṭār ilakkiyam Folk literature. It includes love songs, work songs, religious songs, drinking songs, women's and children's game-songs, lullabies, and many other types, in addition to the most important form, the narrative song or the traditional ballad.

nāṭṭār kalai Folk art.

nāṭṭār vaḻakkāṟṟiyal (Also NĀṬṬUPPUṞAVIYAL) Folkloristics.

nāṭṭār vaḻakkāṟu (Also NĀṬṬUPPUṞAKKALAI) Folklore. It is a collective name applied to traditional verbal materials and social rituals handed down by word of mouth rather than in written form. It includes, among other things, legends, superstitions, songs, tales, proverbs, riddles, spells, nursery rhymes, pseudo-scientific lore, customary activities at births, marriages and deaths, traditional dances and forms of drama which are performed at communal gatherings, etc.

nāṭṭucciṟappu A structural constituent of an epic describing the excellence of the country.

nāṭṭupuṟak katai Folk tale. A short narrative in prose, of unknown authorship, which has been transmitted orally. It also includes stories of known authorship, transmitted orally by the people. Myths, fables, tales of historical as well as cultural heroes, legends, ancient epics

like the *irāmāyaṇam* and the *makāpāratam* provide the thematic sources of folk tales.

nāṭṭuppuṟakkalai Vide NĀṬṬĀR VAḺAKKĀṞU.

nāṭṭuppuṟap pāṭal (Also NĀṬŌṬIP PĀṬAL) A folk genre: vagabond song.

nāṭṭuppuṟaviyal Vide NĀṬṬĀR VAḺAKKĀṞṞIYAL.

nāṭṭuviruttam A verse genre: poem describing the excellence of a country in ten ĀCIRIYAVIRUTTAM verses.

nāṭṭai A specific melody-type, a musical mode.

nāṭṭaikkuṟiñci A musical mode.

nāṭporuttam Vide CEYYUṬPORUTTAM.

nāṭaka iyal Dramaturgy.

nāṭakak kavi/nāṭakak kāppiyam Dramatic composition.

nāṭakak kuṟippumuraṇ Dramatic irony, it involves a situation in a play or a narrative in which the audience shares with the author knowledge of which a character is ignorant: the character acts in a way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store, or says something that anticipated the actual outcome, but not at all in the way that he means it. See also MURAṆ.

nāṭakaccanti Juncture or division of a drama, reckoned to be five in number, viz., MUKAM (opening of drama), PIRATIMUKAM (main action leading on to the catastrophe, epitasis), KARUPPAM (that which is suggestive), VIḶAIVU (denouement) and TUYTTAL (satisfactory end of the plot).

nāṭakattamiḻ Vide MUTTAMIḺ.

nāṭakattaṉ moḻi Dramatic soliloquy. A monologue delivered by a character while alone on stage that reveals inner thoughts, emotions, or some other information that the audience needs to know.

nāṭakattaṉi moḻi Dramatic monologue. A lyric poem having the following characteristics: (i) a single person, who is not the poet himself, utters the entire poem in a specific situation at a critical moment, (ii) this person addresses and interacts with one or more other people; but we know of the auditors' presence and what they say and do only from clues in the discourse of the single character, (iii) the monologue is so organized that its focus is on the temperament and character that the dramatic speaker unintentionally reveals in the course of what he says.

nāṭakam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

nāṭakavaḻakku 1. Dramatic usage. 2. Idealistic representation in literature. *Cf.* ULAKIYAL VAḺAKKU and PULANEṞIVAḺAKKU.

nāṭakavirutti The style of dramatic art, of four kinds, viz., CĀTTUVATI (having semi-divine being as hero and treating of virtue), ĀRAPAṬI (having for its subject matter the acquisition of wealth, and centring round the achievements of great warriors as heroes), KAICAKI (A libertine being the hero) and PĀRATI (dance being the theme and an actor being the hero).

nāṭattuṉital Vide CEVILI ĀṞṞĀTTĀYAITTĒṞṞAL.

nāṭaṉ Chief of the KUṞIÑCI tract.

nāṭuvāḻttu A sub-situation under the PUṞAM theme PĀṬĀṆṬIṆAI: praising the wealth and abundance in the land of the hero.

nāṭōṭip pāṭal Vide NĀṬṬUPPUṞAP PĀṬAL.

nāṇ/nāṇam Vide MAKAṬŪUKKUṆAM.

nāṉmullai A PUṞAM sub-situation: theme describing how the heroine protected her honour, living in the very house where her lord left her for joining a battle.

nāṉviṭavaruntal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the heroine feeling sad as she is unable to give up her native modesty.

nāṉanāṭṭam A phase in the love-relationship between the hero and the heroine: the confidante, making indelicate enquiries and suggestions and seeing the heroine blush, inferring the truth of her union with the hero.

nāṇal A MEYPPĀṬU other than the principal eight: shyness, modesty.

nāṇik kaṇputaittal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the heroine blushing at the excessive praise of the hero, closing her eyes with hands and hiding herself behind a creeper.

nāṇilantu varuntal Vide TALAIVI NĀṆAḺIVI-RAṄKAL.

nāṇuttuṟavuraittal An AKAM concept: abandonment of reserve by the heroine.

nāṇutalkaṇṭu mikutturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante praising highly the bashful reserve of the heroine by which she keeps off talking about the hero going to prostitutes.

nāṇuraittu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token of the hero (a wreath of flowers) on the ground that the modesty of the heroine does not permit her to wear it.

nāṇuvaraiyiṟattal Vide AVATTAI.

nānti 1. An invocatory verse as in a drama. 2. Prologue.

nāppiṟaḻccippāṭal/nāppuraṭṭuppāṭal Tongue-twister.

nāmakkōvai A verse genre: poem in which the various names of a person or persons, or a place are celebrated in a given order.

nāmakīrttaṉam/nāmacaṅkīrttaṉam Singing God's names.

nāmamālai A verse genre: poem celebrating a deity or hero by recital of his names in VAÑCIPPĀ verse. Cf. PUKAḺCCIMĀLAI.

nāmā An Islamic Tamil verse genre: hagiography.

nāmāvaḷi A verse genre: poem of prayerful supplication in which the various names of God are celebrated.

nāytuñcāmai A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYIṬU: the dogs not having gone to sleep as reason for the heroine not meeting the hero at the trysting place by night.

nāyakaṉ nāyaki pāvam Bridal mysticism. A type of devotion wherein God is considered the hero and the devotee the heroine.

nāyaṉmār Canonized Caiva saints whose lives are treated imaginatively in *periyapurāṇam*.

nārikēḷapākam A style of poetic composition in which the beauty of a poem can be appreciated only after hard and laborious study.

nālvakai pauttam The four schools of the Buddhism that lie totally outside CAIVAM (PUṞAPPUṞACCAMAYAM). They are 1. *mattiya-mikam* (non-existence of any reality behind phenomenon), 2. *yōkācāram* (intelligence or *viññāṇa* alone externally exists), 3. *vaipāṭikam* (external reality being accessible through perception) and

4. *cauttirāntikam* (the Buddhist sūtras being the authority.

nālacaiccīr (Also NĀṞCĪR and POTUCCĪR) Tetrasyllabic foot or feet.

nālāyira tivviyap pirapantam A collection of 4000 VAIṆAVAM hymns by ĀḺVĀR-s, composed in IYAṞPĀ and ICAIPPĀ.

nālāraiccakkaram Vide CAKKARAM.

nālupātacaivam A Caiva doctrine that the initiate should pass successively through CARIYAI (worshipping Civaṉ in a temple), KIRIYAI (worshipping Civaṉ with rites and ceremonies prescribed in the ĀKAMAM), YŌKAM (mental worship of Civaṉ in his subtler forms) and ÑĀṈAM (the path of wisdom) stages and thence obtain MŌKṢAM, one of sixteen CAIVAM.

nāval (Also PUTIṈĀM) Novel. A lengthy fictional prose narrative containing a plot, characters, action and incident. As for the subject matter, it is the hold-all bag of literature. Accordingly, we have such a wide range of sub-species and categories of novel as historical novel, epistolary novel, thesis or sociological novel, psychological, proletarian, regional novel, domestic novel, picaresque novel, bildungsroman, sentimental novel and even antinovel. With the advent of modernism and postmodernism, there is not only an explosion of novel writing but an amazing variety of aesthetic devices, modes and techniques being employed by the novelists.

nāḻikaikkaṇakkaṉ The poet who announces to the king the time of the day in verse.

nāḻikaikkavi / nāḻikaiveṇpā Vide KAṬIKAI VEṆPĀ.

nāḷ A formula of the last metrical foot of one NĒRACAI, in VEṆPĀ verse. Cf. MALAR.

nāḷmaṅkalam A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI theme celebrating the birth anniversary of a just and benign ruler.

nāḷeṇṇi varuntal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the heroine in a state of despondency counting the days since the hero parted.

nāṟkavi Vide PULAVAR.

nāṟcīr Vide NĀLACAICCĪR.

nāṟcīrati Vide AḶAVAṬI.

nāṟpaṉ The four kinds of melody-types in reference to the four tracts, viz., KUṞIÑCIPPAṈ, PĀLAIPPAṈ, MARUTAPPAṈ and CEVVAḺIPPAṈ.

nāṟpatu A verse genre: poem comprising forty stanzas on a place, season or subject matter.

nāṟpā mūviṉamālai A verse genre: poem composed in the four principal metres (PĀ) and their auxiliary (PĀVIṈAM) forms.

nāṟṟam A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante becoming aware of the different odour coming from the heroine.

nāṉkāraiccakkaram Vide CAKKARAM.

nāṉmaṇimālai A verse genre: poem of forty stanzas in ANTĀTITTOṬAI composed in VEṆPĀ, KALITTUṞAI, AKAVAL and VIRUTTAM metres alternately in this order.

nāṉmaṟai The four Vedas, viz., *rig, yazur, atarvaṇa* and *sāma*.

nāṉāṟpatu A verse genre; poem comprising forty stanzas, each stanza composed on the given four themes or ideas in the VEṆPĀ metre.

nāṉilam Earth as consisting of the four kinds of tracts, viz., KUṞIÑCI, MULLAI, NEYTAL and MARUTAM.

nāṉilaic catakam A verse genre: poem in 100 stanzas on the four-fold means (CĀTAṈAM) of attaining salvation, viz., CARIYAI (worshipping Civaṉ in a temple), KIRIYAI (worshipping Civaṉ with rites and ceremonies prescribed in the *āgamas*), YŌKAM (mental worship of Civaṉ in His subtler forms) and ÑĀṈAM (the path of wisdom). Cf. NĀLUPĀTACAIVAM.

nikaṇṭavātam A philosophical doctrine of the Jaina sect.

nikaṇṭu Work in verse comprising a collection of synonyms and polysemous words.

nikamaṉam Vide AṈUMĀṈAVUṞUPPU.

nikaḻkalai Performing art.

nikaḻccippāṭal Occasional verse, verse written to celebrate or commemorate a particular occasion or event.

nikaḻccivātat tattuvam (Also PORUḶKĀRAṆAVIYAL) Phenomenology, a philosophical school of thought and method of analysis which holds that objects attain meaning only as they are perceived in someone's consciousness. Phenomenologists reject the notion that objects have inherent meaning and instead argue that objects have whatever meaning a given subject perceives in them. They also believe that all consciousness is intentional, that is directed towards an object.

nikaḻtaṟpāṅku Probability.

nikaḻntaviṉai vilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which an existent action or the result of an action is sought to be dismissed by the suggestion of its redundancy [e.g. It is unnecessary that the lady is adorned with the blue-hued lily while her eyes extending to her ears are verily like those flowers].

nikaḻviṉ naviṟciyaṇi A figure of speech in which a past or a future occurrence is stated to belong to the present.

nicāttu A feature of AḶAVAḺICCANTAM, marked by a balanced occurrence of feet but with one letter less.

niṭṭai Observance of religious duties and vows.

nittiyānu cantāṉam A Vaiṣṇava text comprising a collection of poems meant for daily recital, specifically from NĀLĀYIRA TIVVIYAP PIRAPANTAM.

nitaricaṉavaṇi Vide KĀṬCIYAṆI.

nitivaravu kūṟa niṟṟal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante announcing to the heroine the display of the bride-price by the hero at the house of the heroine.

nintāttutiyaṇi (Also NUVALĀCCOLLAṆI, PUKAḺ MĀṞṞAṆI, PUKAḺĀPPUKAḺCCIYAṆI and VAÑCAPPUKAḺCCIYAṆI) A figure of speech containing praise couched in terms of apparent censure.

nintaiyuvamai (Also PAḺIPPUVAMAI) A figure of speech and a sub-class of UVAMAI: the standard of comparison being described as inadequate in relation to the subject of comparison.

nimittakāraṇa pariṇāmavāta caivam Vide CIVĀTTUVITA CAIVAM.

nimittam An AKAM concept: omen, as of a lizard chirping, etc., occurring in the context of the mother expressing her

concern about her daughter having eloped with the hero.

nimittampōṟṟal/nimittam pōṟṟaliṟ kurukaip paravutal Vide KOṬIKKUṞI PĀRTTAL.

niyamaccilēṭai Vide CILĒṬAIYAṆI.

niyamaccūttiram A CŪTTIRAM directing the application of a particular rule, when along with others, it is merely optional.

niyamavātat tiṟaṉāyvu Normative criticism.

niyamavilakkuccilēṭai Vide CILĒṬAIYAṆI.

niyamavuvamai A figure of speech and a sub-class of UVAMAI: an object being described as the only standard of comparison to the subject.

niyāyamalaivu Vide MALAIVU.

niyāyamalaivu amaiti Vide MALAIVU AMAITI.

nirkkuṇacaivam A CAIVAM sect which holds that Civaṉ should be contemplated as the attributeless Being, one of the sixteen CAIVAM.

niralniṟai One of the modes of construing verses (PORUḶKŌḶ). It expands into PEYAR NIRALNIṞAI (nouns being so arranged in groups that each noun of one group is made to govern or qualify the corresponding noun in another group), and VIṆAI NIRALNIṞAI (verbs being so arranged in groups that each verb of one group is made to govern or qualify the corresponding verb in another group). There is also EḺUTTUMĀṞU NIRALNIṞAI (words being so arranged as to get linked with other words by positional interchange of letters in these words; e.g. *kāma viti-kāvi mati*). MUṞAI NIRALNIṞAI (construing meaning by taking the given sequence of words in the same order) ETIR NIRALNIṞAI (construing meaning by correlating a series of predicatives arranged in an order which is the reverse of that in which their respective nominatives stand) and MAYAKKA NIRALNIṞAI (construing meaning by correlating words arranged in an irregular, non-sequential order so as to get the desired meaning) is another classification of NIRALNIṞAI. Again, we have NIṞAIYEṆ NIRALNIṞAI (construing meaning by correlating an equal number of additive forms arranged in two or more places), KUṞAIYEṆ NIRALNIṞAI (construing meaning by correlating a certain number of additive forms with fewer forms arranged thereafter) and MIKAIYEṆ NIRALNIṞAI (construing meaning by correlating a certain number of additive forms with more of them arranged thereafter). ORUMUTAL NIRALNIṞAI (construing meaning from the initial term of a set of additives, the corresponding term in the other set being left to be implied), IRUMUTAL NIRALNIṞAI (construing meaning from the first terms of the sets of additives, the others being left to be implied) and UYTTUṆAR NIRALNIṞAI (construing meaning by inferring the correspondences of sets throughout) is yet another classification. NIRALNIṞAI also has nine types of sequential linking of feet (TOṬAI), namely, AṬINIRALNIṞAI (correlation of initial feet of lines of a stanza), IṆAI NIRALNIṞAI (correlation of first two feet in a line), POḺIPPU NIRALNIṞAI (correlation of the first and the third feet in a line), ORŪU NIRALNIṞAI (correlation of the first and the fourth feet in a line), KŪḺAI NIRALNIṞAI (correlation of feet except the fourth in a line), MĒṞKATUVĀY NIRALNIṞAI (correlation of feet except the second in a line), KIḺKKATUVĀY NIRALNIṞAI (correlation of feet except the third in a line), MUṞṞU

NIRALNIRAI (correlation of all feet of a line) and MURAṆ NIRALNIRAI (correlation of a form with its antithesis).

niralniraittotaiyati Linking across lines.

niralniraittotaiyiṇai Linking two successive feet.

niralniraittotaiyorūu Linking first and fourth feet.

niralniraittotaipolippu Linking first and third feet.

niralniraiyaṇi Vide ATAIVAṆI.

niralniraiyuvamai A figure of speech and a sub-class of UVAMAI : simile in which the standards of comparison are arranged in one set to be followed by the subjects of comparison in another set, with each standard of comparison in the first set qualifying or governing the corresponding subject of comparison. e.g. *koṭi kuvaḷai koṭṭai nucuppu uṇkaṇ mēṉi.* [*koṭi* (creeper) like *nucuppu* (waist)], etc.

niralniraivaḻu A defect in composition (VAḺU): in the NIRALNIRAI mode of construing a verse (words so arranged in groups that each term of one group governs or qualifies the corresponding term in another group), the terms in the second group not being placed in the order corresponding those in the first group.

niralniraivaḻu amaiti A poetic license which allows NIRALNIRAIVAḺU where it is possible to construe the meaning despite the absence of the corresponding order.

nirākaraṇam A literary genre: work of refutation.

niriccuvaracāṅkiyam/niriccuvaravātam Atheistic school of the CĀṄKIYAM system of philosophy.

niruttam Vide ARUPATTUNĀṈKU KALAIKAḶ.

niruttiyalaṅkāram (Also PIRINILAI NAVIRCI-YAṆI) A figure of speech in which a noun is given its etymological sense.

nirupatuṅkarākam A primary melody-type.

nirai (Also NIRAIYACAI) Vide ACAI.

niraikavartal/niraikoḷḷal Vide ĀKŌḶ.

niraipacai/niraipu A NIRAIYACAI followed by *u* or shortened u.

niraimīṭṭal A sub-situation under the PURAM theme KARANTAITTIṆAI: recovering the cattle seized by one's enemy.

niraiyacai Vide ACAI.

niraiyīrru oruporuḷ iraṭṭai Repetition of the same form or foot in full with the same meaning throughout the line of a verse.

niraiyīrrup palaporuḷ iraṭṭai Repetition of the same form or foot in full with different meanings throughout the line of a verse.

niraiyonrāciriyattaḷai Metrical connection in ĀCIRIYAPPĀ between any two adjoining CĪR where the last syllable of the preceding and the first syllable of the succeeding CĪR are NIRAI. Also see TAḶAI.

niraivēṭṭal Vide ĀKŌḶ.

nirōṭṭakam 1: (Also NIRŌṬṬAM and NIRŌṬṬIYAM) A variety of CITTIRAKKAVI: poem without labials or labio-dentals. Cf. ITAḶAKAL ANTĀTI and NIRŌṬṬAKA YAMAKA ANTĀTI. 2. A verse genre.

nirōṭṭaka yamaka antāti A verse genre: poem marked by the absence of labials and labio-dentals, repetition of words with different meanings and ANTĀTI verse linkage. Cf. ITAḶAKAL ANTĀTI.

nirōṭṭam/nirōṭṭiyam Vide NIRŌṬṬAKAM.

nirōṭṭiyavōṭṭiyam A stanza in which the first half is NIRŌṬṬIYAM and the second half OṬṬIYAM.

nilakkaṇam (Also PŪKAṆAM) A rule of propriety in a composition: foot of *nirai-nirai-nirai* as KARUVIḶAṄKAṆI considered auspicious at the commencement of a poem, with *kēṭṭai* as its astericism, the effect of which being accumulation of wealth.

nilattiṉmaikūṟi maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the bunch of tender leaves as love-token saying that that species of leaves does not grow in the heroine's land (and will arouse suspicion in the minds of the parents).

nilam Source of musical sound, as letters, syllables and metrical feet.

nilamayakkam Vide TIṆAIMAYAKKAM.

nilavuveḷippaṭa varuntal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante speaking of the grief of the heroine (to be heard by the hero standing off by the hedge-side) at the rise of the moon as an obstacle for the heroine to go to the place of night tryst.

nilavuveḷippaṭutal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the moon appearing on the sky as reason for the heroine not meeting the hero at the trysting place by night.

nilaikkūṟṟu Vide COLLĀṬAL KŌṬPĀṬU.

nilaikaṇṭu uraittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante apprising the hero of the distressed state of the heroine.

nilaittiṇait taṟkuṟippēṟṟam Vide ŪKĀÑCITAM.

nilaipēṟṟiyaṟ kavitai Poetry of the neumenon. Cf. ULAKIYAṞ KAVITAI.

nilaimaṭakku A figure of speech.

nilaimaṇṭilam/ nilaimaṇṭilavāciriyappā A kind of ĀCIRIYAPPĀ in which all the lines have the same number (4) of feet.

nilaimainiṉaintu kūṟal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞULIP PIRIVU: the hero's utterance thinking of the heroine languishing in separation.

nilaimoḷi Vide COLLĀṬAL KŌṬPĀṬU.

nilaiveḷiviruttam A sub-class of VEḶIVIRUTTAM (an auxiliary metre): four lines in most cases and three lines in a few; with the same detached foot in every line; unlike in MAṆṬILAVEḶIVIRUTTAM the interchange of lines of a verse here results in change of meaning.

niḻaṟ putiṉam Roman à clef. A novel that presents real people in the guise of novelistic characters bearing fictional names. A satirical vein runs through their portrayals which become readily apparent at least to contemporary readers.

niṟai Strength of mind, moral firmness, one of four ĀṬŪUKKUṆAM.

niṟaikaṭaip piṉṉal Complex plot.

niṟaiyaḻital An AKAM concept :(the heroine) bursting the bounds of modesty.

niṟaiyuvamai (Also PŪRAṆAVUVAMAI and MUṞṞUVAMAI 1.) A figure of speech and a sub-class of UVAMAI: simile in which comparison holds good in all respects viz., action, colour, form and utility. Cf. KUṞAIYUVAMAI.

niṟaiyeṉ niṟalniṟai Vide NIṞALNIṞAI.

niṉporuḷ pirivurai nīyavaṭku eṉṟal (Also NĪYĒ KŪṞU EṈṞAL and PĀṄKI NIṈPORUḶ PIRIVURAI

NIYAVAṬKU EṈṞAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞPIRITAL: (the hero requesting the confidante to infom the heroine of his separation for wealth for the purpose of their marriage), the confidante asking him to convey his separation to the heroine himself.

niṉṟāṭal Divine dance in standing posture, of six kinds, viz., ALLIYAM, KOṬṬI, KUṬAI, KUṬAM, PĀṆṬARAṄKAM and MAL.

niṉṟu neñcuṭaital A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (the confidante forbidding the tryst by pointing out the perils of the path), the hero goes heart-broken.

niṉṟupayaṉiṉmai Vide NŪṞKUṞṞAM.

niṉṟuvaruntal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero being distressed after his leaving the heroine to the company of her companions.

niṉṟēttuvār Vide CŪTAR.

niṉṉalatu yāraiyum aṟiyēṉeṉṟal Vide AṄKU AVAR YĀRAIYUM AṞIYĒṈEṈṞAL.

niṉaittal A MEYPPĀṬU other than the principal eight: rememberance, recalling.

niṉaintamaiceppal Vide TALAIVAṈ NIṈAITTAMAICEPPAL.

niṉaintavarpulampal An AKAM concept: lamentations over memories of love.

niṉaintu viyanturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero praising the heroine reflecting on her forbearance and modesty.

niṉaippaṇi A figure of speech in which another related object is stated to come to mind when one sees or comes across a given object.

niṉaippu Vide PIRAMĀṆA ĀPĀCAM.

niṉaivaḻinilai Vide NAṈAVILIṆILAI.

niṉaivaṟivukūṟi maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token (a bunch of tender leaves) saying she will do so after securing the acceptance of the heroine.

nīṅkaṟkarumai talaivi niṉaintiraṅkal A sub-situation under the AKAM theme ORUCĀR PAKAṞKUṞI: the heroine subjecting herself to grief and anguish over the prospect of the hero parting from her.

nīṅkumkiḻatti pāṅkiyarkku uṇartti viṭuttal/ nīṅkumkiḻatti pāṅkiyartamakku taṉcelavu uṇartti viṭuttal A sub-situation under the AKAM theme UṬAṈPŌKKU IṬAIYĪṬU: the heroine leaving the hero's town with him, informing of it to her companions through the passers-by.

nīṭṭal Vide CEYYUḶVIKĀRAM.

nīṭṭalaḷavaiyākupeyar Vide AḶAVAIYĀKU-PEYAR.

nīṭuniṉaintiraṅkal An AKAM sub-situation: the hero bewailing his long separation from the heroine.

nīṭēṉeṉṟu avaṉ nīṅkal Vide COLLĀṬĒKAL.

nīṉmoḻi A PUṞAM sub-situation: the vow taken by a warrior.

nītta kaṇavaṉ tīrtta vēliṉ peyartta maṉaivi āñci Vide ĀÑCIKKĀÑCI.

nītikkatai Fable. A short fictional tale that exemplifies a moral thesis or a principle of human behaviour. Most common is the beast fable (VILAṄKUKKATAI), though it has other connotations like legends and myths.

nītikkavitai Gnomic verse.

nīticāttiram Vide AṞUPATTUṆĀṈKU KALAIKAḶ.

nītiyuruvakam Exemplum. A type of allegory (KATAIYURUVAKAM), a story that is told to validate a general moral point.

nippilūṭal Sulking without a way of resolution.

nīyē kūṟeṉṟal Vide NIṈPORUḶPIRIVURAI NĪYAVAṬKU EṈṞAL.

nīyē kūṟeṉṟu maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante asking the hero to speak of his love to the heroine directly.

nīrkkaṇam A rule of propriety: foot of *nēr-nirai-nirai* as KŪVIḶAṄKAṆI considered auspicious at the commencement of a poem with *catayam* as its astericism, the effect of which being prosperity.

nīrcceṟu vīḻnta pāci Vide PĀCINILAI.

nīrppaṭai A sub-situation under the PUṞAM theme KARANTAITTIṆAI: theme of bathing a NAṬUKAL before consecration.

nīrarāmakaḷ Water-nymph.

nīrāṭaṟparuvam Vide PIḶḶAIKKAVI l.

nī varaikeṉṟal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the hero to go in for marriage after the way of the world.

nukarcciyiṉmaiyaṇi A figure of speech: non-experience of the object.

nuṭpam Critical commentary.

nuṭpavaṇi (Also NUṆUKKAVAṆI and PARIKARA VAṆI) A figure of speech in which what one knows is expressed suggestively either by implication or by an action.

nuṉkalai Vide IṈKALAI.

nuṉkalaittiṟaṉ Technique.

nuṉporuḷpaṭimam Abstract image.

nuṇukkavaṇi Vide NUṬPAVAṆI.

nutalippukutal/nutaliyataṟital Vide UTTI.

nutaṟporuḷ māyai Vide NŌKKAVAḺU.

nuvalvaḻittōṟṟam A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the appearance of the army amidst appreciation after the seizure of the enemy's cattle.

nuvalāccollaṇi Vide NINTĀTTUTIYAṆI.

nuvalāṉuvaṟci Vide OṬṬAṆI.

nuvaluḻittōṟṟam Vide TALAITTŌṞṞAM.

nuḷaiyar An AKAM concept: the inhabitants of the sea-shore tract.

nūl A literary composition: a treatise, an expository work, being of three kinds, viz., MUTALNŪL or MUNTUNŪL (original or primary work by men of superior wisdom or divine inspiration), VAḺINŪL (secondary work, adaptation, being of four kinds, viz., TOKUTTAL - to abridge; VIRITTAL - to elaborate; TOKAIVIRI - both abridging and elaborating; and MOḺIPEYARPPU - translation), and CĀRPUNŪL or PUṬAINŪL (allied or collateral work which has for its source MUTALNŪL and VAḺINŪL but differs from them in many particulars). ETIRNŪL (refutatory work) is also considered a VAḺINŪL.

nūlvaḻakku Vide CEYYUḶVAḺAKKU.

nūlaḻaku Beauties or excellences of a treatise, ten in number, viz., CURUṄKAC-COLLAL (brevity, terseness of expression), VIḶAṄKAVAITTAL (perspicuity, clearness of expression), NAVIṈṞŌṞKIṈIMAI (sweet diction), NAṈMOḺIPUṆARTTAL (use of appropriate and elegant words), ŌCAIYUṬAIMAI (rhythm), ĀḺAMUṬAITTĀTAL (profundity of thought, terse but suggestive in meaning), MUṞAIYIṈ VAIPPU (logical order in the treatment of a subject, systematic treatment),

ULAKAMALAIYĀMAI (conformity of one's opinions with those held by the good and the great so that there is no variance), VIḺUMIYATUPAYATTAL (inculcating noble thoughts) and VIḶAṄKU UTĀRAṆATTĀKUTAL (being furnished with appropriate illustrations).

nūleccam A kind of commentary.

nūḻil A sub-situation under the PUṞAM theme TUMPAITTIṆAI in which a victorious warrior dances waving his spear after having slain his enemies.

nūḻilāṭṭu A sub-situation under the PUṞAM theme TUMPAITTIṆAI: warrior drawing out a spear thrust into his body and attacking his enemy with it.

nūṟkuṟṟam Faults or defects in a treatise or literary composition, which are: KUṈṞAKKŪṞAL (understatement, meiosis), KŪṞIYATU KŪṞAL (tautology, repetition), KĒṬPŌRKKU IṈṈĀ YĀPPIṞṞĀTAL (absence of rhythmic movement, diction being abhorrent to the ears), EṈṈAVAKAIYIṈUM MAṈAṄKŌḶIṈMAI (incomprehensibility either in word or sense), MIKAIPAṬAKKŪṞAL (overstatement), MĀṞUKOḶAKKŪṞAL (inconsistency, contradiction), VAḺŪUC-COLPUṆARTTAL (use of improper or inappropriate words), MAYAṄKAKKŪṞAL or MAYAṄKAVAITTAL (obscurity), VEṞṞEṈAT-TOṬUTTAL (prolixity or verbosity), MAṞṞOṈṞU-VIRITTAL (digression), CEṈṞUTĒYNTIṞUTAL (progressive loss of vigour and tone), NIṈṞUPAYAṈIṈMAI (the state of being purposeless, as of a word or phrase), TAṈṈĀṈORUPORUḶ KARUTIKKŪṞAL (establishment of one's own pet ideas), PORUḶIL-AKŪṞAL (stating contextually irrelevant, meaningless things, verbiage) and PAḺITTAMOḺIYĀṈ IḺUKKAKKŪṞAL (unconventional, distorted treatment in a degrading language).

nūṟpayaṉ The four general ends or objects of literature - vide UṞUTIPPORUḶ.

nūṟpā Vide CŪTTIRAM.

nūṟṟantāti A verse genre: poem consisting of 100 VEṆPĀ or KALITTUṞAI verses in ANTĀTITTOṬAI.

nūṟṟantāti kalitturai A verse genre: poem of 100 verses in KALITTUṞAI metre using the anaphoric verse linkage, a class of NŪṞṞANTĀTI.

nūṟṟantāti veṇpā A verse genre: poem of 100 verses in VEṆPĀ metre using the anaphoric verse linkage, a class of NŪṞṞANTĀTI.

nūṉmukam Preface, introduction to a work.

nūṉmuṭipu 1. Sections of a treatise, 2. Object of a treatise, 3. Concluding portion of a work.

nekiḻccik kataip piṉṉal Loose plot.

nekiḻccik kiḷaikkataip piṉṉal Episodic structure, the form of a narrative work containing a series of incidents or episodes loosely connected by a large subject matter.

neñcaṟivuṟūu A verse genre: poem of instruction, composed as if instructing one's own heart.

neñcuviṭutūtu A sub-species of TŪTU verse genre in which the heart is personified and sent as a messenger to one's beloved.

neñcoṭu kiḷattal 1. An AKAM concept: the heroine-in-love pleading with her own heart. 2. Interior monologue. A mode of narrative intended to reveal to the reader the subjective thoughts, emotions, and fleeting sensations experienced by a character. It is a type of stream-of-consciousness (NAṈAVŌṬAI), in which a

character's mental commentary and observation are presented usually through free indirect discourse. Interior monologue functions much as soliloquy does in drama.

neñcoṭukūṟal 1. A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the heroine telling her distressed heart to be poised as the hero departs seeking wealth for their wedding. 2. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: self-praise or boast of a hero to his king about his superior martial prowess.

neñcoṭunōtal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero grieving with his heart, caught between the desire to earn more wealth and the longing to return home.

neñcoṭupulattal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero getting cross with his heart for having parted from the heroine without informing her.

neñcoṭumaṟuttal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero refusing to follow his heart in its longing for wealth.

neñcoṭumelital 1. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine telling her heart of her intention to go to the hero in the thickness of night. 2. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine telling other women of her intention to go to the hero.

neñcoṭuvaruntal Vide TALAIVI IRAṄKAL.

neṭṭicai Long metre in VIRUTTAM verses, opp. to KUṞṞICAI.

neṭilmōṉai Agreement of the different long vowels in the positions of the first letters of feet or lines.

neṭilaṭi Vide AṬI.

neṭiletukai Agreement of the different long vowels in the positions of the second letters of feet or lines.

neṭuṅkaṇakku Alphabet.

neṭuṅkaḻineṭil Vide KAḶINEṬIL.

neṭuñcīrvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the dominant use of long vowels.

neṭuntūkku A measure of time, composed of seven CĪR, one of seven TŪKKU.

neṭumpāṭṭu Long poem.

neṭumoḻi Vow; oath; swearing; boast.

neṭumoḻiyaṇi Vide ŪKKAVAṆI.

neṭumoḻiyalaṅkāram A figure of speech in which a warrior boasts that he has no equals in war.

neṭumoḻivañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: theme of a warrior approaching his enemy and boasting about his prowess.

neṭuveṇpāṭṭu Stanza in VEṆPĀ metre consisting of seven to twelve lines.

neytal 1. An AKAM concept : one of the five-fold landscape portrayal: maritime tract. 2. An AKAM theme: the heroine's pining over the separation of the hero, as appropriate to the maritime tract. Its PUṞAM parallel is TUMPAI.

neytal yāḻ A primary melody-type of the NEYTAL tract.

neytal yāḻttiṟam A secondary melody-type of the NEYTAL class.

neṟi Vide KUṆAM.

neṟivilakkal An AKAM sub-situation: theme in which the hero is brought home to the danger of the way he treads during night

to meet the heroine clandestinely and is dissuaded by the confidante from that course.

neṟivilakkikkūṟal Vide KANṬŌR KĀTALIṈ VILAKKAL.

neṟivilakkuvittal Vide TALAIMAKAḶNEṞI VILAKKUTAL.

neṟivināṭal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under PĀṄKI MATIYUṬAṈPĀṬU: the hero (as a pretext to his entreating the confidante for help to meet the heroine) asks the confidante about the way to the hill.

nēr (Also NĒRACAI) Vide ACAI.

nērkkāṭcivātam Positivism, a philosophical school that emphasizes description of phenomena through empirical investigation. Positivists reject speculation, especially about matters of "ultimate concern", arguing that philosophy and the pursuit of knowledge ought to be concerned with humanity and its condition rather than with metaphysical issues.

nērtal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero's confidant consenting to help the hero unite with the heroine.

nērntamai neṭuntakaikkuraittal/nērntamai pāṅki neṭuntakaikkuraittal Vide KUṞAI NĒRNTAMAI KŪṞAL.

nērnilai vañcippā Vide CAMANILAI VAÑCIPPĀ.

nērpporuḷ Denotation. A word's literal or primary meaning, independent of any connotations (KUṞIPPUPPORUḶ) - emotional associations or secondary meanings.

nērpacai/nērpu NĒRACAI with *u* or shortened *u* added at its end.

nērvaḷam 1. A secondary melody-type of the MULLAI class. 2. A secondary melody-type of the PĀLAI class.

nēracai Vide ACAI.

nēraṭi Vide AḶAVAṬI.

nērātiṟku neñcōṭukiḷattal/nērātu iṟaivi neñcoṭu kiḷattal A sub-situation under the AKAM theme IRAVUKKUṞI: not agreeing to night trysts, the heroine telling her heart something.

nēricaiccintiyalveṇpā A species of CINTIYAL VEṆPĀ with a detached foot at the end of the second line.

nēricaimanṭilavāciriyappā The sub-class of NĒRICAIYĀCIRIYAPPĀ marked by the balance of feet in the first and the last lines.

nēricaiyāciriyappā A kind of ĀCIRIYAPPĀ in which the penultimate line has three feet.

nēricaiyottāḻicaikkalippā A kind of KALIPPĀ having one TARAVU, three TĀḺICAI, one TAṈICCOL and CURITAKAM.

nēricaiveṇpā A kind of VEṆPĀ having a detached foot at the end of the second line.

nēriḻaipāṅkiyoṭu nērntu uraittal Vide KUṞAI NĒRTAL.

nēriṟṟu iyaṟcīr MĀCCĪR or disyllabic feet of NĒR or simple ending.

nēriṟṟu uriccīr Trisyllabic feet of NĒR or simple ending.

nēriṟṟu potuccīr Tetrasyllabic feet of NĒR or simple ending.

nēroṉṟāciriyattaḷai Metrical connection between any two adjoining CĪR where the last syllable of the preceding and the first syllable of the succeeding CĪR are NĒR. Also see TAḶAI.

naiyāṇṭi 1. A kind of popular song; 2. Parody. A form of high burlesque that imitates a specific literary work or the style of an author for comic effect, usually to ridicule or criticize that work, author or style. 3. Burlesque. A type of comedy in which distortion and exaggeration are employed to evoke ridicule either through the trivialization of a lofty subject or through the glorification of a lowly or commonplace one.

naiyāṇṭi varuṇaṉai Caricature.

naivaḷam 1. A secondary melody-type of the PĀLAI class. 2. A secondary melody-type of the KUṞIÑCI class.

noccittiṇai A PUṞAM thematic situation: defence of fort by warriors wearing *nocci* garlands.

noccimālai A verse genre: poem describing the defence of a fort.

noṭikkatai Anecdote. A brief account of some interesting or entertaining and often humorous incident. It generally relates a particular episode or event that makes a single point. Anecdotes frequently relate an incident in a particular person's life that reveals a character trait.

noṇṭiccintu Vide CINTU.

noṇṭināṭakam A comic poem in CINTU verse in which a thief is represented as having lost his leg in the act of stealing a horse from amidst an army and reforming himself afterwards.

notumalar varaivu (Also PIṞAR VARAIVUṆARTTAL) An AKAM sub-situation : proposal of marriage of the heroine to a stranger reported to the hero by the heroine's confidante with a view to expediting their marriage.

nōkkaṇi Vide UKĀÑCITAM.

nōkkam Intention. An author's stated or implicit purpose in writing a work. The hermeneutical theorists (PORUḶKŌḶ MUṞAI) interpret this term as they argue that objects attain meaning only as they are perceived in someone's consciousness.

nōkkalaṅkāram Vide TAṞKUṞIPPEṞṞAVAṆI.

nōkkavaḻu Intentional fallacy. A conceptual standpoint of objective criticism, acc. to which the meaning and value of a work resides in the actual text, and any reference to the intention of the author, whether stated or implicit, is irrelevant and misleading. Acc. to Northrop Frye, 'what does the author say?' is an illegitimate question. The legitimate question is 'what does the text say?'.

nōkku 1. Mode, style. 2. A kind of dance. 3. Vide CEYYUḶUṞUPPU.

nōkkunilai Point of view. It is the way a story gets told - the perspective or perspectives established by an author through which the reader is presented with the characters, actions, setting and events which constitute the narrative in a work of fiction. Typically, a narrative is told from 'a *first-person or third-person point of view. The second person point of view* is extremely rare. There are sometimes mixed points of view.

In a narrative told from the first person perspective, the author tells the story through a character who refers to himself or herself as "I". Such a narrator is usually a major participant in the action.

Third person narratives come in two types: *omniscient* and *limited*. In the former, the author takes the role of an all-knowing narrator, moving freely in

time and space, shifting from character to character and reporting (or concealing) what he chooses of their speech and actions.

An author using the limited point of view confines himself to what is experienced, thought or felt by a single character, or at most by a very limited number of characters within the story.

In a narrative told from the second person point of view, the narrator addresses a "you".

nōkkuvavellāmavaiyēpōṟal Vide AVATTAI.

nōkkuvamai Vide TAṞKURIPPĒṞṞAVUVAMAI.

nōkketirnōkkutal An AKAM theme: to gaze into another's eye, as lovers.

nōtiṟam A melody-type of the MULLAI and the PĀLAI classes sung in distress.

pakṟāḻicaikkoccakam A kind of KOCCAKAKKALIPPĀ marked by the occurrence of several TĀḺICAI (middle part of a KALIPPĀ), branching into IYAṞPAKṞĀḺICAIKKOCCAKAM and KUṞAIP-PAKṞĀḺICAIKKOCCAKAM.

pakṟoṭai/pakṟoṭaiveṉpā A stanza in VEṆPĀ metre, of more than four lines.

pakkaccol (Also PAKUTIKKIḶAVI) Expressions used euphemistically or sanctioned by usage.

pakkappāṭṭu Vide TUṆAIPPĀṬṬU.

pakkam 1. Treatise. 2. Theory, opinion

pakkavāttiyam Instrumental accompaniments, as in a musical concert.

pakkicaittal To sound, break in, as in a hiatus.

paktiyōkam Piety or devotion without the expectation of any reward, as a means of salvation.

pakaṭṭumullai A PUṞAM sub-situation: theme of comparing a householder to a plough-ox as bearing heavy burdens and getting wearied with intense labour.

pakanṭai A song of ridicule.

pakal uṭaṉpaṭṭāḷ pōṉṟu iravu varavu vilakkal Vide IRAVU VARUVĀṈAIP PAKAL VARUKEṈṞAL

pakalmuṉivuraittal A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine, languishing in love-sickness, hating the day time.

pakalvaral vilakki varaivu kaṭātal/ pakalvaruvāṉai iravu varukeṉṟal Vide IRAVUṬAṈPAṬṬĀḶPŌṈṞU PAKALVARAVU VILAKKAL.

pakaliṉum iraviṉum akal ivaṉeṉṟal A sub-situation under the AKAM theme VARAIVU KAṬĀTAL: the confidante asking the hero to come for tryst neither by day nor by night.

pakaliṉum iraviṉum payiṉṟu varukeṉṟal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to come for trysts both by day and by night.

pakavatviṣayam The commentary of *tiruvāymoḻi* as consisting of discourses relating to the Supreme Being.

pakavatiyāḷ A masquerade dance.

pakaṟkuṟi An AKAM theme: tryst by day. Cf. IRAVUKKUṞI.

pakaṟkuṟi iṭaiyīṭu A thematic situation under the KAḶAVU (pre-marital love) course: the hero and the heroine being put to obstacles to their day-time trysts.

pakuttaṟivuvātam Vide AṞIVUMUTAṞKOḶKAI.

pakuti A rhythmic metre of nine letters to a line.

pakutikkilavi Vide PAKKACCOL.

pakuppāyvu Analytical criticism.

pakaittotai Vide MURANTOTAI.

pakaitanivinaippirivu Vide TŪTIRPIRIVU.

pakainarampu The third and the sixth strings from the leading string of a lute in a tune, as discordant.

pakaivayirpirivu A phase in the married love-relationship between the hero and the heroine: separation of the hero from the heroine for the purpose of war.

paṅkayattotu parivurru uraittal A sub-situation under the AKAM theme ORUVALIT TANATTAL: the heroine (grieving at the lengthening of the night), feeling empathy for the lotus that entreats the sun to rise for it to blossom.

paṅki A variety of CITTIRAKKAVI: one or more stanzas being made out of a single stanza by changing the feet of the latter, being of six kinds, viz., PIRITUPATU TUVITAPAṄKI (a NĒRICAIVENPĀ verse being changed into another NĒRICAIVENPĀ verse), PAÑCAPAṄKI (five verses made out of one), CATTAPAṄKI (seven verses out of one), NAVAPAṄKI (nine verses out of one), TACAPAṄKI (ten verses out of one) and PAÑCAVIMCATI YATIKA-CATAPAṄKI (100 verses out of one).

pacappu Vide CUNAṄKU.

pacappuruparuvaral An AKAM concept: painful reflections of the heroine on her pallid hue.

pacalai Vide CUNAṄKU.

pacalaikkiraṅkal A sub-situation under the AKAM theme PĀṄKIYIRKŪTTAM: the foster-mother expressing concern over the pallor on the body of the heroine.

pacalaipāytal A MEYPPĀTU pertaining to PERUNTINAI (abnormal love): the heroine being afflicted by sallowness of complexion.

paciyatanirral A MEYPPĀTU pertaining to PERUNTINAI (abnormal love): the heroine *subjecting herself to going without food.*

pacu A CAIVA CITTĀNTAM concept: the Soul.

pacuñānam 1. Knowledge of the real nature of the soul, dist. from PATIÑĀNAM and PĀCAÑĀNAM. 2. The condition of the soul, in which its intelligence is obscured by its connection with the matter.

pañcakam A verse genre: poem of five stanzas.

pañcakāviyam Vide AIMPERUṄKĀPPIYAM.

pañcapaṅki Vide PAṄKI.

pañcamam A secondary melody-type of the KURIÑCI or PĀLAI class.

pañcarattinak kōvai A verse genre: poem on a given subject matter in fifty stanzas.

pañcalatcanam Vide AINTILAKKANAM.

pañcavimcati yatika catapaṅki Vide PAṄKI.

pañcātcaram The five sacred letters, the five-lettered *mantra* whose presiding deity is Civan: *na ma ci vā ya.*

pañcālaṅkāram Vide ALAṄKĀRAPAÑCAKAM.

pañcāvattai Vide AINTAVATTAI.

pañcuram A secondary melody-type of the KURIÑCI or PĀLAI class.

pattatai 1. The fifth note of the gamut. 2. One of the movements in playing a lute.

pattāpicēkam/pattāpitēkam A verse genre: poem on the coronation of a king.

pattimantapam 1. Hall for the meeting of scholars. 2. Hall of royal audience.

pattimanram A formal debate on a given subject by opposing teams before an audience.

paṭarkkaipparaval Praise addressed to God as third person.

paṭarmelintiraṅkal An AKAM concept: death-like anguish of the heroine separated from the hero; bewailing the pangs of love-sickness.

paṭalam Section of a literary composition.

paṭāmaivaraital An AKAM concept: the coming together of the hero and the heroine during the pre-marital, clandes-tine stage.

paṭimam Vide URUKKĀṬCI.

paṭimaviyal Vide URUKKĀṬCCIYIYAL.

paṭivak kavitai Pattern/concrete poetry, such as CITTIRAKKAVI.

paṭuttalōcai Grave accent.

paṭupaḷḷi A masquerade dance.

paṭumalaippālai 1. A secondary melody-type of the PĀLAI class. 2. A secondary melody-type of the KUṞIÑCI class.

paṭaittalaivar Vide EṆPĒRĀYAM.

paṭaittumoḻital To concoct, make false statement.

paṭaittu moḻiyāṉ maṟuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante (pretending to be inclined to accept) refusing to accept the love-token of the hero (a bunch of tender leaves) with the imagined reason that those leaves are not native to the heroine's country.

paṭaippāḷi Creator; maker.

paṭaippu Creation.

paṭaippuk kaṟpaṉai Creative imagination.

paṭaippōr An Islamic Tamil verse genre: war ballad.

paṭaimaṭam Violation of the laws of war such as attacking those who flee, slaying the wounded, etc.

paṭaiyaṟuttup pāḻikoḷḷum ēmam Vide ĒMAVERUMAI.

paṭaiyiyaṅkaravam A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the clamour of the army heading for the seizure of enemy's cattle.

paṭaivaḻakku 1. A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: a king as presenting weapons to soldiers of equal rank. 2. A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the soldiers on being presented weapons by the king, speaking (highly) of it.

paṭaivīṭṭuppatikam A verse genre: poem of ten stanzas each on the shrines of Lord Murukaṉ.

paṇ Primary melody-type unique to Tamiḻ.

paṇṭitanaṭai Hieratic, the style of certain literary works marked by intentional use of figures of speech, rhetorical devices and other literary conventions that elevate language above that of ordinary speech. Cf. PĀMARANAṬAI.

paṇṇatti A kind of rhythmic song, dramatic composition blending verse with prose, or a composition of non-classical oral tradition, similar to PICI..

paṇṇiyaṟṟiram A secondary melody-type, hexachord, in ancient Tamiḻ music.

paṇṇai vicittiram A verse genre: poem on two women praising the fertility of the hero's farm, the rivers, rains, sceptre, paddy, cattle, barn and the transplanting of the seedlings, and going in for mutual railings.

paṇpākupeyar Vide KUṆAVĀKUPEYAR.

paṉpāṭṭiyam Vide IYALPIYAM.

paṉpāṭṭiyal tiṟaṉāyvu Cultural criticism, cultural studies. These terms have been used to refer to the analysis of literature (including popular literature) and other art forms in their social, political and economic contexts. They also refer to the much broader interdisciplinary study of the interrelationships between a variety of cultural discourses and practices. Cultural critics examine how literature emerges from, influences and competes with other forms of discourse (such as religion, science, advertising) within a given culture. They analyse literary works not as autonomous aesthetic objects, but as works to be seen in terms of their relationships to the other socio-cultural institutions.

paṉputtaṭaimoḻi Vide KUṆAVILAKKU.

paṉputtokai An appositional compound word in which the first member stands in adjectival relation to the second.

paṉpunala nāval Novel of character in which the greater weight of interest is on the motives of the character for what he does, and on how he as a person will turn out rather than on what the character will do next and on how the story will come out which goes with a novel of incident.

paṉpuppuṇarnilaiyaṇi Vide UṬAṈṈAVIṞCIYAṆI.

paṉpupārāṭṭal A sub-situation under the AKAM theme PIRIVUḺIKKALAṄKAL: the hero adoring the features of the heroine after union.

paṉpuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which an object is brought in with its attributes and is metaphorized.

paṉpuvamai A figure of speech and a sub-class of UVAMAI: simile in which things are compared in terms of their related qualities/properties.

paṉaimulaippattu (Also PAYŌTARAPPATTU and MULAIPPATTU) a verse genre: poem in ten stanzas of ĀCIRIYAVIRUTTAM or KALITTUṞAI metre on woman's breasts.

pattiyam Poetry. Cf. KATTIYAM.

pattiṉikkal Memorial stone raised for a chaste woman.

pattu 1. Group of ten stanzas in *nālāyira tivviyap pirapantam*. 2. A group of ten stanzas.

pattuppāṭṭu A collection of ten ancient CAṄKAM Tamiḻ poems, viz., *tirumurukāṟṟuppaṭai, porunarāṟṟuppaṭai, ciṟupāṇāṟṟuppaṭai, perumpāṇāṟṟupaṭai, mullaippāṭṭu, maturaikkāñci, neṭunalvāṭai, kuṟiñcip-pāṭṭu, paṭṭiṉappālai* and *malaipaṭukaṭām.*

pataccētam Splitting into component parts.

patam 1. Word. 2. Foot or line of a stanza. 3. A kind of musical composition largely suited to dance performances.

patavurai Vide URAI 1.

pati A CAIVA CITTĀNTAM concept: Godhead.

patikaccatakam Vide CATAKAPPATIKAM.

patikappañcakam A verse genre: poem of fifty stanzas in five sections of ten stanzas each.

patikam 1. A verse genre : work normally consisting of ten verses. 2. A section of Caiva hymnal poems normally consisting of ten verses.

patiñāṉam (CAIVAM) Knowledge of the Supreme Being distinct from PACUÑĀṆAM and PĀCAÑĀṆAM.

patinōkki varuntal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero finding the heroine being absent at the millet field, staring in despondency at the town of the heroine.

patiparicuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the hero describing the greatness of his city.

pativiratamullai A PUṞAM concept: *mullai* flower worn by a woman to indicate her chastity.

pati viṉātal A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) of the identity of their (the confidante and the heroine's) town.

patiṟṟuppattantāti A verse genre: poem of 100 stanzas using ANTĀTI verse linkage, with each ten of the stanzas in one particular metrical pattern.

patiṉeṇkīḻkkaṇakku The group of eighteen short classics, mostly in VEṆPĀ metre, on one or more of the themes, AṞAM, PORUḶ and IṈPAM, which comprise *tirukkuṟaḷ, nālaṭiyār, nāṉmaṇikkaṭikai, iṉṉānāṟpatu, iṉiyavaināṟpatu, kārnāṟpatu, kaḷavaḻi-nāṟpatu, aintiṇaiyaimpatu, aintiṇai-yeḻupatu, tiṇaimoḻiyaimpatu, tiṇaimālai-nūṟṟaimpatu, tirikaṭukam, ācārakkōvai, paḻamoḻi, ciṟupañcamūlam, mutumoḻik-kāñci, ēlāti* and *kainnilai*.

patiṉeṇpurāṇam The eighteen chief PURĀṆAM in Sanskrit compiled by Vyāsa, viz., *maccapurāṇam, kūrmapurāṇam, varāka-purāṇam, vāmaṉapurāṇam, civamakā-purāṇam, iliṅkapurāṇam, pavitiya-purāṇam, kāntapurāṇam, mārkkaṇṭēya-purāṇam, piramāṇṭapurāṇam, viṣṇu-purāṇam, pākavatapurāṇam, karuṭa-purāṇam, nāratīyapurāṇam, pirama-purāṇam, patumapurāṇam, ākkiṉēya-purāṇam* and *piramavaivarttapurāṇam*.

patumapantam Vide KAMALAPANTAM.

pantaṭi A verse genre: poem composed to be sung while playing ball.

payaṇa ilakkiyam Travelogue.

payantōrppaḻiccal 1. A sub-situation under the AKAM theme PIRIVUḶIKKALAṄKAL: the hero praising the parents of the heroine. 2. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the hero praising the parents of the heroine.

payam Vide IRACAM.

payaṉ Vide AKAPPĀṬṬUṞUPPU.

payaṉ nōkkam Intentionality.

payaṉpāṭṭuk kōṭpāṭu Functionalism.

payaṉmuṭivu (Also PAYAṈMUṞṞU) Portion of a stanza taken for the purpose of interpreting with ease.

payaṉmutaṟkoḷkai Pragmatic theory. In literary theory, it refers to the effect of a literary work on its audience - the work being structured in such a way as to attain specific effects on and to elicit certain responses from the reader or audience.

payaṉmuṟait tiṟaṉāyvu Pragmatic criticism. It emphasizes the effect of a literary work on its audience. Pragmatic critics, like rhetorical critics (PĒCCUKKALAIT TIṞAṈĀYVU), believe that authors structure works in such a way as to attain specific effects on and to elicit certain responses from the reader or audience.

payaṉmuṟṟu Vide PAYAṈMUṬIVU.

payaṉuvamai A figure of speech and a sub-class of UVAMAI in which the comparison is based on effect or result.

payilaraṅku .Workshop. A brief intensive educational programme for a relatively small group of people in a given field.

payiṟcikāṉṭal A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the confidante finding that the heroine, away from her companions, remains still in a particular place.

payirppu Vide MAKAṬŪUKKUṆAM.

payōtarappattu Vide PAṆAIMULAIP PATTU.

parakāyappiravēcam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

parani A literary genre: poem about a hero who has destroyed 1000 elephants in war.

parattai An AKAM concept: one of the prostitute class.

parattaikūṟal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the prostitute telling the confidant of the hero that the hero is easy of access to her.

parattaiyar ulakiyalnōkki viṭuttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the prostitutes sending back the hero to the heroine on the fourth day when the heroine has taken bath after her periods.

parattaiyar ulakiyalnōkki viṭuttaliṉ talaivaṉ varavukaṇṭuvantu vāyilkaḷ moḻital Vide TALAIMAKAṈ VARAVUKAṆṬU VĀYILKAḶ MOḺITAL.

parattaiyar kaṇṭu paḻittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the confidante dressed in red garments and wearing red flowers (indicating that the heroine is in her periods) comes to the place of the prostitutes where the hero has gone, the prostitutes disparaging her.

parattaiyiṟpirivu A phase in the love-relationship between the hero and the heroine: separation of the hero from his wife as he goes in pursuit of prostitutes.

parattaiyai ēcal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine, desiring water sport in the company of the hero, railing at the prostitute.

parattaiyaik kaṇṭamaikūṟip pulattal Vide KĀMAKKIḺATTIYAIK KAṆṬAMAI PAKARTAL.

parattaivāyil pāṅki kaṇṭuraittal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the maid of the public prostitute telling the maid of the hero's mistress that unheeding the entreaties of the concubine, the hero would visit her lady's house.

paratavar Inhabitants of the NEYTAL (maritime) tract.

parapakkam Doctrines alien to one's own. Cf. CUPAKKAM.

paravacavilakku A rhetorical device; a figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a pursuit is sought to be stopped by stating that one is unable to bear the consequences of the subject's action.

paravaivaḻakku Vide ULAKAVAḺAKKU.

parākku Vide KAṬṬIYAM.

parānilaikaṇṭa talaivaṉ makiḻtal Vide TALAIMAKAḶ AṆAṄKAIP PARĀNILAIKAṆṬA TALAIMAKAṈ MAKIḺTAL.

parikaravaṇi Vide NUṬPAVAṆI.

paricaṅkai 1. A figure of speech in which one among many of one's class is chosen and eulogized. 2. Vide OḺIPPAṆI.

paricil Gift to minstrels and poets from royal patrons.

paricilnilai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a bard informing his patron of his intention to go home, when

the latter delays giving permission to the former to leave even after the presents are awarded.

paricilporuḷāṉantam A fault in rhetorical representation: the minstrel-poet receiving from the patron-king that which he does not seek to get. e.g. The vulture seizing the flesh-like red *kāntaḷ* flower and dropping it off after recognizing it.

paricilviṭai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a king's bestowing gifts upon his panegyrists and extending them a warm send-off.

paricil kaṭānilai A PUṞAM sub-situation: soliciting bounty from a patron who delays his favour.

pariciltuṟai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: bards representing their needs to a patron.

pariṇāma aṇi Vide TIRIPAṆI.

pariṇāmak kōṭpāṭu Vide KŪṞTALAṞAKKŌṬPĀṬU.

paripāṭṭu/paripāṭal A musical verse form with KOCCAKAM, ARĀKAM, CURITAKAM and ERUTTU as constituents and with no metrical restrictions as in other verse types.

paripāṭaiccūttiram A kind of CŪTTIRAM dealing with the technicalities of a work.

parimāṟṟavaṇi (Also PARIVARUTTAṈAM, PARIVARUTTAṈAIYAṆI, MĀṞṞUNILAIYAṆI and MĀṞĀṬṬAṆI) A figure of speech describing an exchange.

pariyāyavaṇi (Also PIRITTIṈṈAVIṞCIYAṆI) A figure of speech in which one's idea is not conveyed directly, but is subtly expressed.

parivaruttaṉam/parivaruttaṉaiyaṇi Vide PARIMĀṞṞAVAṆI.

parivuṇarvu Sympathy.

parivēḷvi Vide ACUVAMĒTAM.

paruntiṉvīḻkkāṭu/paruntiṉvīḻvu Vide CŪTTIRANILAI.

parupporuḷ Contents of a text stated in a general form.

parupporuḷ paṭimam Concrete image.

paruva itaḻ Periodical. A magazine or a journal published at fixed intervals.

paruvam 1. Vide KĀṆṬAM. 2. Section as in PIḶḶAITTAMIḺ. 3. The seven stages in the life of the woman. 4. Season and time. Also see AKAPPĀṬṬUṞUPPU.

paruvam aṉṟeṉṟu kūṟal A sub-situation under the AKAM theme VĒNTAṞKUṞṞUḺIP PIRIVU: the confidante contending with the heroine that it is not the real rainy season.

paruvamkaṇṭu iraṅkal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero's sadness at the advent of the rainy season which would bring distress to the heroine.

paruvamkaṇṭu perumakaḷ pulampal A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIṞPIRITAL: the advent of the rainy season leaving the heroine despondent with the hero having not returned yet.

paruvamkāṭṭi varpuṟuttal A sub-situation under the AKAM theme VĒNTAṞKUṞṞUḺIP PIRIVU: the confidante telling the heroine of the sure return of the hero by pointing to the advent of the (rainy) season.

paruvamkūṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante urging the hero to come with the proposal of marriage to the heroine's parents by telling him of her parents becoming aware of the nubility of the heroine.

paruvamkūṟi varavu vilakkal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante forbidding the hero to meet the heroine at the trysting place and suggesting the need to take her hand in marriage by pointing to the blooming youth of the heroine.

paruvam niṉaintu kavaṟal Vide IḶAMAIT TAṈMAIKKU UḶAMMELINTU IRAṄKAL.

paruvamayaṅkal 1. A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the confidante telling the grieving heroine that the season of her lover's return has not come yet. 2. A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the love-sick heroine consoling herself that the season of her lover's return has not come yet.

paruvamālai A verse genre: poem describing the seven phases in the life of a woman (PĒTAI, PETUMPAI, MAṄKAI, MAṬANTAI, ARIVAI, TERIVAI, PĒRIḶAMPEṈ) and the arts and sciences being learnt by her in the respective phases.

palkural tiṟaṉāyvu Dialogic criticism. A method of literary criticism based on Mikhail Bakhtin's theories. He speaks of works as being either comparatively monologic (ORUKURAL TIṞAṈĀYVU) or dialogic. A monologic work is one that is clearly dominated by a single controlling voice or discourse (KARUTTĀṬAL), even though it may contain characters representing a multitude of viewpoints. A dialogic work, by contrast, is one that permits numerous voices or discourses to emerge and engage in dialogue with one another. Generally, in dialogic works, the culture's dominant ideology may vie with the discourses of popular culture. Dialogic critics argue that no work can be completely monologic, for every work contains myriad voices that contend for recognition and disrupt the authorial voice and the dominant ideology.

palcantamālai A verse genre: poem of ten to 100 stanzas usually in ten kinds of CANTAM.

paltuṟaiyāyvu Multidisciplinary research.

palpeyar A verse genre: poem listing the various names of a place or a thing.

palporuṭkēṟpiṉ nallatukōṭal Vide UTTI.

palporuḷ coṟṟoṭaraṇi Vide CILĒṬAIYAṆI.

palmūlappiratiyiyal Intertextuality. The condition of interconnectedness among texts, or the concept that any text is an amalgam of others, either because it exhibits signs of influence or because its language inevitably contains common points of reference with other texts, such as allusion, genre, stylistic features, etc.

pallavi The first refrain in a musical composition.

pallāṇṭu Vide TIRUPPALLĀṆṬU. Cf. ĀṆṬUNILAI.

palliyam Musical instruments of all kinds.

palvayiṟ pōliyuvamai Vide KŌVAI UVAMAI.

palapaṭappuṉaivaṇi Vide ULLĒKAM.

palaporuḷ uruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which several of the things / ideas comprising a verse are metaphorized.

palaporuḷ uvamai (Also PALAVIYAL UVAMAI) A figure of speech and a sub-class of UVAMAI: comparing an object with several things.

palavaṭimukkāl Vide PAKṞOṬAIVEṆPĀ.

palavikaṟpam A verse having two or more kinds of agreement of second letters.

palaviyal uvamai Vide PALAPORUḶ UVAMAI.

palaviṉaic cilēṭai Vide ÇILĒṬAIYAṆI.

pavamattimam A stanza of four lines of equal CīR in which the first and the last lines have fewer letters than the other two lines.

pavaṉikkātal A verse genre: poem in which a woman, fascinated by the beauty of a hero riding in procession, is said to reveal her disconsolate love to her maids. Cf. ULĀ.

paḻantakkarākam A melody-type of the ancient times.

paḻampañcuram A secondary melody-type of the KUṞIÑCI class.

paḻamputumaivātam Paleo-modernism.

paḻamarapuk katai Legend. It is a story dealing with the exploits of a cultural hero, likely to be grounded in historical fact, and less focused on the supernatural. Cf. PURĀṆAKKATAI.

paḻamai maṉappāṅku Conservatism.

paḻamaiyiyam Primitivism. A doctrine that postulates that although humans, are essentially good,, they have been corrupted by "civilization". Primitivists typically espouse a certain 'back to nature' philosophy that has led to the glorification of both the past eras and the past peoples seen as natural, in contrast to the largely urban culture that exists today.

paḻamaivātam Orthodoxy.

paḻamoḻi A folk genre: poem comprising proverbs and ancient sayings; proverb, maxim. Cf. MUTUCOL.

paḻikarappaṅkatam Vide KARANTA AṄKATAM.

paḻicciṉarpaṉital A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: adoring and worshipping God for the attainment of a goal.

paḻittamoḻiyāṉ iḻukkakkūṟal Vide NŪṞKUṞṞAM.

paḻippu oppumaikkūṭṭam Vide UṬAṈILAIC-COLLAṆI.

paḻippuvamai Vide NINTAIYUVAMAI.

paḻivaravu uraittup pakal varavu vilakkal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante forbidding the hero to come for trysts by day, by pointing out the gossip it involves.

paḷ (Also PAḶḶU) 1. A verse genre: dealing with the life of the *paḷḷar* a social class (mainly engaged in agricultural labour). 2. A tune, used especially when offering sacrifice to Kāḷi.

paḷḷimicaittoṭartal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine nestled up to the hero on the bed during night.

paḷḷiyiṭattuyttal Vide AVAṈ IṞAIVIYAI ILVAYIṈ VIṬUTTAL.

paḷḷiyiṭattūṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine's love-quarrel with the hero in the bed-chamber as he comes back from courtesans.

paḷḷiyiṟpulavi Vide AṆAINTAVAḺI ŪṬAL.

paḷḷiyeḻucci Vide TIRUPPAḶḶIYEḺUCCI.

paḷḷu Vide PAḶ 1.

paṟṟācu Metrical syllable uniting the first KUṞAḶVEṆPĀ of a NĒRICAIVEṆPĀ and TAṈICCīR.

paṟantalaicciṟappuppāṭṭu A verse genre: songs describing the KURAVAI dance performed in ecstasy by the goblins and spirits on the battlefield.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

paṟavaiyoṭu varuntal A sub-situation under the AKAM theme ORUVALITTAṈATTAL: the heroine's distressed words to the birds that go about eating without any concern for her.

paṟai 1. A percussion instrument: a kind of drum. 2. A masquerade dance.

paṟaikuṭumpu A masquerade dance.

paṟainilai A verse genre: poem of benediction in VAÑCIPPĀ metre entreating God at temple festivals and at coronation for the prosperity of the king and wishing his country and town well.

paṟaimai A masquerade dance.

paṉmaṇimālai Vide KALAMPAKAMĀLAI.

paṉmukavātam Pluralism. Synthesis of different critical approaches. See ORUMAIVĀTAM.

paṉmoḻinaṟṟāy maṇaṉayar vēṭkaiyil ceviliyai viṉātal Vide NAṞṞĀY MAṆAṈAYAR VĒṬKAIYIL CEVILIYAI VIṈĀTAL.

paṉṉirutirumuṟai The twelve canonical Saiva texts, viz., the first seven *tēvāram*, the eighth *tiruvācakam* and *tirukkōvaiyār*, the ninth *tiruvicaippā* and *tiruppallāṇṭu*, the tenth *tirumantiram*, the eleventh comprising 41 compositions of PIRAPANTAM genres, and the twelfth *periyapurāṇam*.

paṉṉirupāmālai A verse genre: poem comprising twelve stanzas each in a particular metre.

paṉṉīrāyirappaṭi A commentary on *tiruvāymoḻi* in 12,000 granthas by Aḻakiyamaṇavāḷa Cīyar.

paṉampū/paṉai Palmyra as totemic flower of the Cēra kings.

paṉiyetirpparuvam Vide MUTAṞPORUḶ.

paṉuval Text. Also called ***pirati***. French structuralist critics argue that literary compositions are texts rather than works. Thereby structuralists deny them the personalized character attributed to works wrought by a particular, unique author. They believe not only that a text is essentially impersonal, the confluence of certain pre-existing attributes of the social institution of writing, but that any interpretation of the text should result from an impersonal *lecture* (reading). The *lecture* includes reading with an active awareness of how the linguistic system functions.

Ronald Barthes distinguishes *text* from *work* in a different way, characterizing a text as open and a work as closed. According to him, works are bounded entities, conventionally classified in the canon, whereas texts engage readers in an ongoing relationship of interpretation and reinterpretation. He further divides texts into two categories : *lisible* (readerly) (VĀCAKAP PAṈUVAL) and *scriptible* (writerly) (ĀCIRIYAP PAṈUVAL), the former depending more heavily on convention, and the latter generally experimental.

paṉuval vāḻttu A theme in which an author's work is eulogized.

paṉuval veṉṟi A theme which focuses on the superior merits of a treatise over others.

pā A CEYYUḶUṞUPPU, comprising the four principal kinds of versification, viz., VEṈPĀ, ĀCIRIYAPPĀ, KALIPPĀ and VAÑCIPPĀ.

pākam Style of poetry, three in number, viz., KAṬALIPĀKAM, TIRĀṬCĀPĀKAM and NĀRIKĒḶAPĀKAM.

pākaṉ An AKAM concept: the charioteer of the hero.

pākaṉtaṉṉoṭu collal Vide TALAIVAṈ PĀKAṈOṬU COLLAL.

pākaṉōṭu collal Vide TALAIVAṈ PĀKAṈOṬU COLLAL.

pāṅkaṟkūṭṭam An AKAM concept: a thematic situation of the pre-marital (KAḶAVU) stage: union of the hero with the heroine effected through the help of his confidant.

pāṅkaṉ An AKAM concept: the hero's confidant.

pāṅkaṉ ikaḻntataṟku iraṅkal Vide IKAḶNTATAṞKU IRAṄKAL.

pāṅkaṉ iṟaivaṉait tēṟṟal (Also VAṞPUṞUTTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the union of the hero and the heroine through the aid of the hero's confidant: the hero's confidant consoling the hero, offering to go to the place of the first meeting and report after seeing the heroine.

pāṅkaṉ kuṟivaḻicceṟal Vide KUṞIVAYIṞ CĒṞAL.

pāṅkaṉ talaivaṉai uṟṟatu viṉātal (PĀṄKAṈ VIṈĀTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant enquiring of the hero the cause of his distress and the withering of his features.

pāṅkaṉ talaivaṉai viyattal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant praising the hero.

pāṅkaṉ talaivaṉōṭaḻuṅkal (Also PĀṄKAṈ NONTU URAITTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant expressing his sense of pity and grief at the hero caught in the passion of love.

pāṅkaṉ taṉmaṉattaḻuṅkal (Also PĀṄKAṈ NONTU URAITTAL) A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero's confidant regretting the infatuation of the hero with the heroine.

pāṅkaṉ nontu uraittal Vide PĀṄKAṈ. TALAIVAṈŌṬAḶUṄKAL and PĀṄKAṈTAṈ MAṈATTAḶUṄKAL.

pāṅkaṉ viṉātal Vide PĀṄKAṈTALAIVAṈAI UṞṞATU VIṈĀTAL.

pāṅkaṉai niṉaital Vide TALAIVAṈ PĀṄKAṈAIC CĀRTAL.

pāṅki Vide TŌḶI.

pāṅki accuṟuttal Vide TALAIVIYAIP PĀṄKI ACCUṞUTTAL.

pāṅki añci accuṟuttal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante (the hero persisting in his intention to have meetings with the heroine) fearing the kin and warning the hero against his attempts at meeting the heroine clandestinely.

pāṅki aruḷiyal kiḷattal Vide ARUḶĀL ARITEṈA VIḶAKKAL.

pāṅki avaṉṉāṭṭu aṇiyiyal viṉātal Vide UṬKOḶA VIṈĀTAL.

pāṅki aṟiyāḷpōṉṟu viṉātal Vide NAṈṈUTAL PĀṄKI AṞIYĀḶPŌṈṞU VIṈĀTAL.

pāṅki aṟivuraittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero informing the timid heroine while in the trysting place that the confidante is aware of their love-union.

pāṅki aṉpilai koṭiyaiyeṉṟu iṉarttār mārpaṉai ikaḻtal/pāṅki aṉpilai koṭiyaiyeṉat talaivaṉai ikaḻtal A sub-situation under the AKAM theme PARAṬṬAIYIṞPIRIVU: the hero too turning variant, the confidante disparaging him calling him unkind and cruel.

pāṅki āṭiṭam viṭuttukkoṇṭu akaṟal A sub-situation under the AKAM theme PAKARKKUṞI

ITAIYIṬU: (the heroine keeping herself off from play in anguish of love) the confidante taking the heroine home from the place of sport.

pāṅki āṟṟuvittal Vide TALAIMAKAḶAIP PĀṄKI ĀṞṞUVITTAL.

pāṅki āṟṟuvittakaṟṟal Vide AVAḶ ĀṞṞUVITTAKAṞṞAL.

pāṅki āṟṟuvittirunta arumai talaimakaṟkuk kūṟal Vide ĀṞṞUVITTIRUNTA ARUMAI KŪṞAL (CĀṞṞAL).

pāṅki iyamuṟṟōrtal Vide TŌṞṞATTĀLĀRĀYTAL.

pāṅki iyaṟpaḻittal Vide ATUKĒṬṬA PĀṄKI IYAṞPAḺITTAL.

pāṅki ilvāḻkkai naṉṟeṉṟu cevilikkuraittal (uṇarttal) (ALSO VAḺIPĀṬU KŪṞAL and VĀḺKKAI NAṈṞEṈṞURAITTAL) A sub-situation under the AKAM theme ILVĀḺKKAI: the confidante informing the foster-mother about the virtuous living of the hero and the heroine in their marital togetherness.

pāṅki iṟaiyōṟ kaṇṭamai pakartal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante telling her lady of her having met the hero.

pāṅki iṟaivaṉaip paḻitturaittal A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the confidante reproaching the hero (in his absence) for leaving the heroine in distress.

pāṅki iṟaivikku avaṉkuṟai uṇarttal Vide IṞAIVAṈTAṈAKKUK KUṞAINĒR PĀṄKI IṞAIVIKKU AVAṈKUṞAI UṆARTTAL.

pāṅki iṟaivikku iṟaiyōṉ kuṟippu aṟivuṟuttal Vide IRAVUKKUṞI ĒṞPITTAL.

pāṅki uraittal Vide TUṈPUṞAL PĀṄKI COLLEṈAC COLLAL.

pāṅki ulakiyal uraittal Vide ULAKURAITTU OḺITTAL.

pāṅkikku ulakiṉmēlvaittu uraittal Vide ULAKIṈMĒLVAITTU URAITTAL.

pāṅki eṉṉai maṟaippatu eṉṉeṉat taḻāl Vide EṈṈAI MAṞAIPPATU EṈṈEṈAT TAḺĀL.

pāṅki eṉṉai maṟaittapiṉ eḻiteṉa nakutal Vide EṈṈAI MAṞAITTAPIṈ EḺITEṈA NAKUTAL.

pāṅki kaḷaṟal Vide TALAIVIYAIP PĀṄKI KAḶAṞAL.

pāṅki kulamuṟai kiḷattal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM : as the hero reveals his love for the heroine to the confidante, the confidante speaking of the incompatibility of their respective clans.

pāṅki kuṟiyuyttu nīṅkal Vide IṬATTUYTTU AKAṞAL.

pāṅki kuṟiyiṭattu iṟaiviyaik koṇṭucēṟal Vide AVAṬKOṆṬUCĒṞAL.

pāṅki kuṟiyiṭattu uyttu nīṅkal Vide IṬATTUYTTAKAṞAL.

pāṅki kaiyaṭai koṭuttal Vide ŌMPAṬUTTURAITTAL.

pāṅki kaiyuṟai pukaḻtal (Also PĀṄKI TALAIVIYAIP PUKAḺTAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante as she informs her lady of the overtures of union by the hero, praising the love-token (a bunch of tender leaves) of the hero sent through her.

pāṅki kaiyuṟai maṟuttal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM : the confidante refusing to accept the hero's love-token (a bunch of tender leaves).

pāṅki kaiyuṟaiyēṟṟal Vide KAIYUṞAIYĒṞṞAL.

pāṅki koṭuñcol collal Vide TALAIVIYAIP PĀṄKI KOṬUÑCOL COLLAL.

pāṅki koṇṭunilaik kūṟal Vide KOṆṬUNILAIKKŪṞṞU.

pāṅki cevviyarumai ceppal (Also PĀṄKI TALAIMAKAḶ CEVVIYARUMAI CEPPAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the hero of the difficulty of impressing his love overtures on the heroine who is not mature enough to understand them.

pāṅki cevilikku uṇarttal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTA KAVVAI: the confidante informing the foster-mother of the elopement of the heroine with the hero.

pāṅki curattiyalpu uraittuḻit talaimakaḷ collal A sub-situation under the AKAM theme UṬAṉPŌKKU: the response of the heroine as the confidante tells her of the nature of the wilderness (which she has to take in her elopement).

pāṅki tamarvaraivu etirntamai talaivikku uṇarttal A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante informing the heroine of her parents receiving the kin of the hero coming with the proposal of marriage.

pāṅki talaimakaṭkut talaimakaṉ celavuṇarttal Vide ŌṬARIKKAṆṆIKKU AVAṈ CELAVURAITTAL.

pāṅki talaimakaḷ avayavattu arumai cāṟṟal Vide AVAYAVAM EḺUTAL ARITEṈA VILAKKAL.

pāṅki talaimakaḷ cevviyarumai ceppal Vide PĀṄKI CEVVIYARUMAI CEPPAL.

pāṅki talaimakaḷai iṟkoṇṭu akaṟal (ēkal) Vide IṞKOṆṬU ĒKAL.

pāṅki talaimakaḷaik kuṟiyiṭattuyttu nīṅkal Vide KUṞIYIṬATTU VAITTU NĪṄKAL.

pāṅki talaimakaḷaik kuṟiyiṭattukkoṇṭu cēṟal Vide AVAṬKOṆṬU CĒṞAL.

pāṅki talaimakaḷait talaimakaṟkuk kaiyaṭai koṭuttal Vide ŌMPAṬUTTURAITTAL.

pāṅki taḷaimakaṟkuk kuṟiyiṭam kūṟal Vide KUṞIYIṬAM KŪṞAL.

pāṅki talaivaṟkuk kaiyaṭai kāṭṭal Vide ŌMPAṬUTTURAITTAL.

pāṅki talaimakaṉ tīṅkeṭuttiyampal A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: (as the heroine returns home without meeting the hero having been misled by the occurrence of a sign happening casually) the confidante telling the heroine of the ill caused by the casually occurring sign (ALLAKUṞI).

pāṅki talaimakaṉ muṉṉiṉṟu iṟceṟippu aṟivuṟuttal (Also PĀṄKI TALAIMAKAṈ MUṈṈIṈṞU UṆARTTAL and MUṈṈIṈṞU UṆARTTAL) A sub-situation under the AKAM theme ORUCĀRPAKAṞKUṞI: the confidante telling the hero directly of the heroine being restrained at home.

pāṅki talaimakaṉ muṉṉiṉṟu uṇarttal Vide PĀṄKI TALAIMAKAṈ MUṈṈIṈṞU IṞCEṞIPPU AṞIVUṞUTTAL.

pāṅki talaimakaṉaic celavu vilakkal (Also PĀṄKI VILAKKAL) A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: (the hero declaring that he is leaving for his place) the confidante dissuading him from going to his town.

pāṅki talaivaṟku uṭaṉpōkku uṇarttutal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante proposing to the hero elopement with the heroine.

pāṅki talaivaṟku ōmpaṭai cāṟṟal Vide TALAIVAṞKU ŌMPAṬAI CĀṞṞAL.

pāṅki talaivaṟku kaiyaṭai koṭuttal Vide ŌMPAṬUTTURAITTAL.

pāṅki talaivaṉ muṉṉiṉṟu uṇartti ōmpaṭai cāṟṟal (Also PĀṄKI MUṈṈIṈṞU UṆARTTI ŌMPAṬAI CĀṞṞAL and MUṈṈIṈṞU UṆARTTI ŌMPAṬAI

CĀṞṞAL) A sub-situation under the AKAM theme ORUCĀRPAKAṞKUṞI: the confidante, entrusting the protection of the heroine to the hero after informing him of her being restrained at home.

pāṅki talaivaṉai uṭaṉpaṭuttal Vide AVAḶ UṬAṈPAṬUTTAL.

pāṅki talaivaṉait tēṟṟal Vide AVAḶ TĒṞṞAL.

pāṅki talaivaṉoṭu nontu viṉātal (Also PĀṄKI VANTŌṈTAṈṈOṬU NONTU VIṈĀTAL and VANTŌṈTAṈṈOṬU NONTU VIṈĀTAL) A sub-situation under the AKAM theme ORUVAḺIT TAṆATTAL: the confidante enquiring, in a tone of distress, of the hero who has arrived beyond evening after a prolonged delay.

pāṅki talaivi arumai cāṟṟal Vide ARUMAIYIṈ AKARCI.

pāṅki talaivikku avaṉcelavuṇarttal (uraittal) Vide ŌṬARIKKAṆṆIKKU AVAṈCELAVURAITTAL.

pāṅki talaivikku uṭaṉpōkku uṇarttal Vide TALAIVIKKU UṬAṈPŌKKU UṆARTTAL.

pāṅki talaiviyai āṟṟuvittiruntamai kūṟal Vide ĀṞṞUVITTIRUNTA ARUMAI CĀṞṞAL.

pāṅki talaiviyaiccārntu kaiyuṟai kāṭṭal Vide TALAIVIYAI EYTIP PĀṄKI KAIYUṞAI KĀṬṬAL.

pāṅki talaiviyai nīṅkit talaivaṟku ōmpaṭai cāṟṟal Vide TALAIVAṞKU ŌMPAṬAI CĀṞṞAL.

pāṅki talaiviyaip pukaḻtal Vide CILAINUTAL PĀṄKI TALAIVIYAIP PUKAḺTAL.

pāṅki talaiviyai varaiyunāḷaḷavum varuntātiruntamai uraiyāy eṉṟal (Also VARAIYUNĀḶAḶAVUM VARUNTĀTIRUNTAMAI PĀṄKI TALAIVIYAI VIṈĀTAL) A sub-situation under the AKAM theme ILVĀḶKKAI: the confidante enquiring of the heroine how she has endured the (trying) days till her union with the hero in marriage.

pāṅki talaiviyaip pukaḻtal Vide PĀṄKI KAIYUṞAI PUKAḺTAL.

pāṅki tāṉatu muṉṉē cāṟṟiyatu uraittal A sub-situation under the AKAM theme TAṈMAṈAI VARAITAL: the confidante telling the hero that she has already informed the heroine's kin of their marriage.

pāṅki tēṟṟal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞ PIRITAL: the confidante consoling the distressed heroine and assuring her of the early arrival of the hero.

pāṅki niṉkuṟai nīyē ceṉṟurai eṉṟal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante asking the hero to speak of his love to the heroine directly.

pāṅki niṉkuṟai nīyē col eṉal Vide TUṈPUṞAL PĀṄKI COLLEṈAC COLLAL.

pāṅki niṉporuḷ pirivurai nīyavaṭku eṉṟal Vide NIṈPORUḶ PIRIVURAI NIYAVAṬKU EṈṞAL.

pāṅki neṟiyiṉatu arumai kūṟal (Also VAḺIYARUMAIKŪṞI MAṞUTTAL) A sub-situation under the AKAM theme IRAVUKKUṞI: (the hero having entreated the confidante for arranging trysts), the confidante refusing to arrange night trysts telling him of the hardships of the tract through which he comes.

pāṅki pētaimai ūṭṭal A sub-situation under the AKAM theme PAṄKIYIṞKŪṬṬAM: the confidante speaking of the immaturity and innocence of the heroine as regards the hero's passion for her.

pāṅki pulampal A sub-situation under the AKAM theme ORUCĀR PAKAṞKUṞI: (the heroine being distressed at the advent of the evening) the confidante lamenting the plight of the heroine.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

pāṅki pōkkuṭaṉ paṭuttal Vide AVAḶ UṬAṈPAṬUTTAL.

pāṅki maṉamaṉaic ceṉṟa cevilikku iruvar aṉpum uraittal (Also MAṈṞAL MAṈAIVARU CEVILIKKU IKUḶAI AṈPUṞAVU UṆARTTAL) A sub-situation under the AKAM theme ILVĀḺKKAI: the confidante impressing the foster-mother, who has visited them, with the warmth of conjugal intimacy between the hero and the heroine

pāṅki matiyiṉ avaravar maṉakkaruttu uṇarttal (Also MATIYIṈ AVARAVAR MAṈAKKARUTTU UṆARTTAL) A phase of the sub-situation IRUVARUMUḶVAḶI AVAṈVARA-UṆARTAL under the AKAM theme PĀṄKI MATIYUṬAṈPĀṬU: the confidante of the heroine reading into the minds of the hero and the heroine.

pāṅki matiyuṭaṉpāṭu An AKAM thematic situation in the KAḶAVU phase of love: the confidante's grasp of the love-union between the hero and the heroine.

pāṅki maṟuttal A sub-situation under the AKAM theme TŪTIṞPIRIVU: the confidante refusing to go with the resolve of the hero to part from the heroine on a mission for the king.

pāṅki maṉaiviyaip pukaḻtal Vide CILAI NUTAL PĀṄKI TALAIVIYAIP PUKAḺTAL.

pāṅki muṉṉiṉṟu uṇartti ōmpaṭai cāṟṟal Vide PĀṄKI TALAIVAṈ MUṈṈIṈṞU UṆARTTI ŌMPAṬAI CĀṞṞAL.

pāṅki muṉṉuṟu puṇarcci muṟaiyuṟak kūṟal (Also PĀṄKI MUṈṈUṞU PUṆARCCI MAṞAI-YUṞAKKŪṞAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante telling the hero to have his own ways of meeting the heroine as he did earlier (without her coming into the picture).

pāṅkiyar kēṭṭu naṟṟāykku uraittal A sub-situation under the AKAM theme MIṬCI: informed of the return of the hero and the heroine from elopement, the companions of the latter bringing the news to the mother.

pāṅkiyiṭaiccēṟal A sub-situation under the AKAM theme MATIYUṬAMPAṬUTTAL: the hero approaching the confidante with a view to getting her help to meet the heroine.

pāṅkiyiṉ uṇarnta cevili tēṟṟuvōrkku etiraḻintumoḻital Vide CEVILI IṆAIYAL EṈPŌRKKU ETIRAḺINTUMOḺITAL.

pāṅkiyiṟkūṭṭam Vide TŌḺIYIṞKŪṬṬAM.

pāṅkiyaiyaṟital (Also VĀYILPEṞṞUYTAL) A sub-situation under the AKAM theme PIRIVUḺIKKALAṄKAL: the hero being relieved of anxiety as he spots the confidante through whom he is sure of meeting the heroine.

pāṅkiyait talaivaṉ paḻittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero condemning the confidante for her unhelpful attitude in arranging meetings between him and the heroine.

pāṅkiyait talaivi maṟaittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (as the confidante tells the heroine of having met the hero her lover), the heroine denying that she has fallen for him.

pāṅkiyai muṉital Vide TALAIVI PĀṄKITAṈṈAI MUṈITAL.

pāṅkiyōṭu naṟṟāy pulampal Vide NAṞṞĀY PĀṄKIYŌṬU PULAMPAL.

pāṅkiyōṭu varukeṉap pakartal A sub-situation under the AKAM theme PĀṄKIYIṞ-KŪṬṬAM: the hero imploring the heroine to come with her confidante in future.

pāṅki vantōṉtaṉṉoṭu nontu viṉātal Vide PĀṄKI TALAIVAṈOṬU NONTU VIṈĀTAL.

pāṅki valampurikēṭṭu avaṉvaravu aṟivuṟuttal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞ PIRITAL: the confidante on hearing the sounding of the *valampuri caṅku* (the conch whose spirals turn to the right) from the chariot of the hero, informing the heroine of his arrival.

pāṅki vaṟpuṟuttal A sub-situation under the AKAM theme KĀVAṞPIRIVU: the confidante impressing on the heroine the abiding love of the hero.

pāṅki vaṉpuṟai 1. Vide TALAIMAKAḶAIP PĀṄKI ĀṞṞUVITTAL. 2. A sub-situation under the AKAM theme TŪTIṞPIRIVU: the confidante impressing the heroine with the sure return of the hero on fulfilling his mission of embassy. 3. A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante assuring the heroine of the return of the hero when his mission for acquiring wealth is fulfilled.

pāṅki viṭuttal Vide TALAIVAṈAIP PĀṄKI VIṬUTTAL.

pāṅki vilakkal Vide PĀṄKI TALAIMAKAṈAIC CELAVU VILAKKAL.

pāṅki veṟivilakkal (Also VEṞIVILAKKAL) A sub-situation under the AKAM theme AṞATTOṬUNIṞṞAL: the confidante preventing the dance of possession (by God Murukaṉ) of the priest from being performed which was arranged by the foster-mother.

pāṅki vaikiruḷ viṭuttal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante leaving the heroine with the hero for elopement in the thick of darkness.

pāṅkiṟkūttal Vide ĀYATTUYTTAL.

pāṅkoṭu taḻāal Vide PĀṄKAṞKŪṬṬAM.

pācaññāṉam Knowledge obtained through the senses and the mind, dist. from PACUÑĀṈAM and PATIÑĀṈAM.

pācam A concept in CAIVACITTĀNTAM: bond or the obstructive principle which hinders the souls from finding release in union with Civaṉ, comprising three impurities, (MUMMALAM) viz., ĀṆAVAM (matter eternally encasing the soul till its final liberation), KAṈMAM (load of results of past actions) and MĀYAI (matter of three kinds, viz., *vintu, mōkiṉi* and *māyēyam*).

pācaṟai Encampment of an invading army; war-camp.

pācaṟainilai A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the king remaining at the war-camp even as the enemy kings turn submissive abandoning their hostility.

pācaṟaip pulampal/pācaṟai mullai Vide PERUNTIṆAI.

pācaṟai muṟṟi mīṇṭu ūrvayiṉ vanta talaivaṉ pākaṟkuc (parivoṭu) collal (moḻital) The utterance of the hero to his charioteer, having returned to his town after the end of the hostilities.

pācinilai (Also NĪRCCEṞU VĪḺNTA PĀCI) A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the crushing defeat of an enemy in an action at the moat of his fortress inflicted by an invading army.

pācinīkku A mode of construing of a stanza by which a number of independent sentences are held together by a central idea running through the whole.

pācupatam One of the six sects peripheral to CAIVAM, which does not recognise the existence of ĀṆAVAMALAM and holds that

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

Civan̲ entrusts the perfected soul with His function.

pācurañ cēvittal To recite sacred poems (Vaisṇavism).

pācuram The hymns of ĀḺVĀR-S.

pañcarāttiram A school extrinsic to CAIVAM - VAIṆAVAM, according to which Vācutēvan̲ is the Supreme Reality.

pāñcālaneṟi One of the intrinsic aspects of excellence of poetic style marked by characteristics that represent a compromise between those of VAITARUPPA-NEṞI and those of KAUṬANEṞI.

pāṭṭāḷi ilakkiyam Proletarian literature. Literary works that deal with working classes and working-class life, mainly focusing on their economic conditions, with an underlying propagandist intent.

pāṭṭiṭaivaitta kuṟippu Vide URAI 2.

pāṭṭiyal Treatise on poetic composition, dealing with various poetic genres, mythical orientations to the origin of letters, propriety in the use of letters, correlation between prosodic features and social orthodoxy, letters being auspicious or inauspicious, etc.

pāṭṭuṭaittalaivan̲/pāṭṭunāyakan̲ Hero of a poem.

pāṭṭumaṭai A series of songs sung at intervals in dances.

pāṭakaccīraṭi pan̲intapin̲ iraṅkal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine's heart melting as the hero falls at her feet with folded hands.

pāṭakamaṭakku Vide MAṬAKKAṆI.

pāṭapētam Variant reading of a text.

pāṭal 1. Versifying, singing. 2. Song, lyric. 3. Poem, poetry.

pāṭalpeṟṟatalam Shrine sanctified by the hymns of NĀYAN̲MĀR-S. Cf. TIVVIYA TĒCAM.

pāṭalven̲ṟi A PUṞAM sub-situation: the theme of a songstress singing surpassingly well.

pāṭarpayan̲ Effect of a song.

pāṭāṇtiṇai A PUṞAM situation: praising a hero's fame, power and munificence. Its AKAM (AKAPPUṞAM) parallel is KAIKKIḶAI.

pāṭāṇpāṭṭu A verse genre: poem praising a hero's fame, valour, munificence, etc., panegyric poem.

pāṭāṇavātam An intrinsic sect of CAIVAM according to which the soul has ĀṆAVA-MALAM clinging to it even in the final state and lying in a stone-like condition when attaining salvation.

pāṭikkoṭuttal To compose a poem.

pāṭiyakārar Author of an elaborate commentary.

pāṭiyam An elaborate commentary on a CŪTTIRAM.

pāṭiṉi (Also PĀṬUVICCI) Songstress of the PĀṆAR social class.

pāṭuporuḷ Subject matter.

pāṭuvicci Vide PĀṬIṆI.

pāṭai A secondary melody-type of the KUṞIÑCI class.

pāṭaippāṭal Kinds of poetic pieces used in AKANĀṬAKAM and PUṞANĀṬAKAM.

pāṇ 1. Vide KALAMPAKAM. 2. A song. 3. Vide PĀṆAR.

pāṇṭaraṅkam Dance as of Civan̲ when he destroyed the *tiripuram*, a class of KŪTTU.

pāṇṭi A melody-type known as *takkēci.*

pāṇpāṭṭu A sub-situation under the PUṞAM theme TUMPAITTIṆAI: bards skilled at lute singing funeral songs in honour of the warriors that fell fighting in a battlefield after slaying the elephants of the enemy.

pāṇmakaṉ Man of the PĀṆAR social class.

pāṇvaravuraittal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the confidante informing the heroine about the coming of the minstrel-messenger of the hero.

pāṇar (Also PĀṆ 3) An ancient class of bards and minstrels.

pāṇar ilakkiyam Bardic literature, declamatory or proclamatory in form and content, often honouring or celebrating a great person, group of people or place.

pāṇaṉ pulanturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the minstrel, with the heroine's denial of ingress to the hero, returning in grief.

pāṇaṉ varavuraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante informing the heroine of the arrival of the minstrel to bestir the hero from sleep without knowing that the hero has gone seeking courtesans.

pāṇaṉvāyil pakartal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine sulking, the minstrel-singer approaching her as the messenger of the hero who has since returned from the prostitutes.

pāṇaṉvāyil maṟuttal Vide TALAIVI PĀṆAṈAI MAṞUTTAL.

pāṇaṉoṭu vekuḷutal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine reprimanding the minstrel as he comes entreating ingress to the hero.

pāṇāṟṟuppaṭai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a minstrel directing a fellow minstrel to a munificent patron. 2. A kind of ĀṞṞUPPAṬAI poem: a minstrel directing a fellow minstrel to a munificent patron.

pāṇi A secondary melody-type of the MULLAI class.

pāttirat taṉimoḻi Aside. A convention in drama whereby a character onstage addresses the audience to reveal some inner thought or feeling that is presumed inaudible to the other characters onstage who might be in earshot. Cf. TAṈIMOḺI.

pāttirappaṭaippu Characterization. It refers to the various means by which an author describes and develops the characters in a literary work. E.M. Forster makes a distinction between flat (ORUNILAI MĀNTAR) and round (VAḶARNILAI MĀNTAR) characters. Characters may also be divided into static and dynamic characters. The former do not change significantly over the course of a work, while the latter change in response to circumstance and experience.

pāttiram Character.

pātam Unit of metrical measure; line of stanza.

pātamaṭakku Vide MAṬAKKAṆI.

pātamayakku 1. Stanza whose lines are capable of transposition. 2. A kind of artificial stanza of four lines, the first three of which are taken from works of other poets while the last is composed by the author.

pātātikēcam A verse genre: a poem describing the beauty of a protagonist in respect of all the limbs from foot to head. Cf. KĒCĀTIPĀTAM.

pāticamacceyyuḷ An ALAVALICCANTAM kind marked by (i) balance of feet in the first two lines, and the increase of a letter in the last two lines. or (ii) balance of feet and the increase of a letter in the first two lines, and the balance of feet and the reduction of a letter in the last two lines, or (iii) balance of feet and the reduction of a letter in the first two feet, and the balance of feet and the reduction of a letter in the last two feet, or (iv) reduction and increase of letter in the alternate lines.

pāticamaviruttam An ALAVALICCANTAM kind marked by (i) balance of feet in all the four lines, and (ii) the reduction of letter in the first two lines and the increase of letter in the last two lines.

pātippukkūṟṟu Vide COLLĀṬAL KŌṬPĀṬU.

pātippumāyai Affective fallacy. It is the error of evaluating a poem by its effects upon the reader. The affective fallacy has been contested by reader-response criticism. See VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU.

pātiṭu A sub-situation under the PUṞAM theme VEṬCITTIṆAI: describing the apportioning of cows captured from an enemy among the soldiers as directed by their chief.

pānāṭakam Poetic theatre, poetic drama, verse drama, dramatic verse, dramatic poetry.

pāmpāṭṭi A kind of (masquerade) dance.

pāmaranaṭai Demotic, the unpretentious style of a certain type of literary work, marked by the associations, diction, rhythms, and syntax of everyday speech. Cf. PAṆṬITANAṬAI.

pāmālai Vide KAVIMĀLAI.

pāyiram A commendatory introduction in verse to poetic and grammatical compositions.

pārppanappakkam The six-fold occupations of a brahmin, viz., learning, instruction, performing sacrifice, making others perform sacrifice, liberality and accepting acts of liberality.

pārppanamullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: a brahmin bringing home the sense of impartiality and justice in order to remove the enmity of the warring kings.

pārppanavākai A PUṞAM sub-situation describing the greatness of a learned brahmin attained through the performance of sacrifices.

pārakāviyam Great epic.

pārati Vide NĀṬAKAVIRUTTI.

pārāṭṭumuṟaittiṟanāyvu Vide NALATTIṞAṈĀYVU.

pārāṭṭeṭuttal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine's (after the union) ecstatic recollection and praise of the hero's love for her and his attendant acts.

pārāyaṇam Ceremonial recitation or reading of sacred books.

pāl 1. An AKAM concept: fate, destiny. 2. Classification into AKATTIṆAI and PUṞATTIṆAI. 3. Chapter. 4. Gender.

pālmullai A PUṞAM sub-situation: theme of a lover, who has married his lady-love, praising the destiny that brought them together.

pālvaraiteyvam Deity that metes out the results of good and evil deeds.

pālattāṉam Vide TĀṈAM.

pālvakait tiraṉāyvu Gender criticism, a type of literary criticism that focuses on - and critiques - gender as it is commonly conceived, seeking to expose its insufficiency as a categorizing device. Gender critics reject the view that gender is something natural or innate, arguing instead that gender is a social construct, a learned behaviour, a product of culture and its institutions.

Gender criticism has also been associated with feminist criticism, in that gender critics draw heavily on feminist theory and practice, even as they attack many feminist concepts and claims such as equating gender with sex, and gender difference with sexual difference. See also PEṆṆIYAM and PEṆMAIYAT TIṞAṈĀYVU.

pāliyarpaṭimam Phallic image. Phallus is a symbol or representation of the penis, particularly when used to signify power. Freud identified the stage in which children become interested in their own sexual organs as the phallic stage, a normal stage in the development not only of libidinal desire but also of human subjectivity more generally.

pālai 1. An AKAM concept: one of the five-fold description of landscape: wasteland. 2. An AKAM theme: separation of the hero from the heroine and the attendant anguish of the latter, as appropriate to the wasteland region. Its PUṞAM parallel is VĀKAI. 3. A specific melody-type. 4. A kind of lute. 5. A group of melodies, of which there are seven classes, viz., CEMPĀLAI, PAṬUMALAIPPĀLAI, CEVVAḺIPPĀLAI, ARUMPĀLAI, KOṬIPPĀLAI, MĒṞCEMPĀLAI, and VIḶARIPPĀLAI.

pālaittiṟam (Also PĀLAIYĀḺTTIṞAM) Group of secondary melodies of the PĀLAI class.

pālainilai A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: describing the mood of a widow who, intending to immolate herself on her husband's funeral pyre, rebukes those who try to dissuade her.

pālaippaṇ (Also PĀLAIYĀḺ2) A primary melody-type.

pālaiyāḻ 1. An indigenous stringed instrument of the wasteland (PĀLAI). 2. Vide PĀLAIPPAṆ.

pālaiyāḻttiṟam Vide PĀLAITTIṞAM.

pāvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the use of a short line of one foot of a word or a syllable (COṞCĪR) in a grammatical or prosodical or poetical treatment.

pāvikam The basic idea running through an epic or any narrative poem.

pāviṉpuṇarppu A kind of artificial stanza of five lines, with the initial words of the first four lines drawn from other poets.

pāviṉṟeḻuntakiḻavi Vide URAI 2.

pāviṉam The three auxiliary verse types, viz., TUṞAI, TĀḺICAI and VIRUTTAM of the principal verse classes AKAVAL, KALIPPĀ, VAÑCIPPĀ and VEṆPĀ. (For descriptions, see the respective entries on the principal verse classes)

pāvai (Also PĀVAIPPĀṬṬU) A verse genre composed in IYAṞṞARAVIṆAIK KOCCAKAM metre: virgin girls bathing in holy waters (and singing) and praying for good husbands, rains and prosperity. Cf. PĀVAINŌṉPU.

pāvaikkūttu Dance as of Lakṣmi when She assumed the form of KOLLIPPĀVAI, fascinated the ACURAR and made them fall down insensible, a variety of KŪTTU.

pāvainōṉpu The observance with fasting and worship by virgin girls. Cf. PĀVAI.

pāvaippāṭṭu Vide PĀVAI.

pāvaiyāṭal 1. Play with doll - a folk game. 2. One of the sections in certain PEṆPĀṞPIḶḶAITTAMIḺ works.

pāṟporuttam Vide CEYYUṬPORUTTAM.

picciyār Vide KALAMPAKAM.

pici (Also VIṬUKAVI 2) A literary type: a kind of enigma in which an object or an idea is indicated or evoked by the description of something resembling it.

piṭakam A Buddhist scripture.

piṭiveṉṟi A PUṞAM sub-situation: theme of a dancer dancing in the manner of a cow-elephant.

piṇṭacūttiram CŪTTIRAM mentioning a major topic in a general way.

piṇṭam A grammatical treatise comprising CŪTTIRAM, chapters and divisions one within the other.

piṇi One of the sources of the MEYPPĀṬU, IḶIVARAL (ridicule): disease.

pintuciyatakam A variety of CITTIRAKKAVI: verse that has its contextual sense and the metrical pattern intact even as a consonant is left out in a word.

pintumati A kind of verse in which every letter is followed by a consonant.

pipīlikāmattimam A quatrain in which the lines are all of equal metrical length and the letters of the first and the fourth lines exceed those of the intermediate lines.

pirakaraṇappirakaraṇam A drama dealing with AṞAM, PORUḶ and IṈPAM.

pirakaraṇam A drama dealing with AṞAM and PORUḶ.

pirakāmiyam Vide AṬṬAMĀCITTI.

piracāpattiyam 1. A form of marriage which consists in the gift of a girl by her father to the bridegroom without receiving bride-price from him. 2. A form of marriage which consists in the gift of a girl with property or other valuables worth double the bride-price received. 3. A form of marriage which consists in the gift of a girl to a proper person of her maternal uncle's or paternal aunt's family when a proposal is made.

piracāram Propaganda.

pirattāram Enumeration of all the possible combinations of metrical syllables in a given verse type.

pirattiyanīkavaṇi (Also VIṞALKŌḶAṆI) A figure of speech in which one is described as trying to injure a person or thing resembling one's enemy when the enemy himself cannot be injured.

piratiññai Vide AṈUMĀṈA UṞUPPU.

piratipalippukkoḷkai Theory of reflection.

piratimālai A stanza which begins with the last word or syllable of another stanza, a capping verse.

piratimukam Vide NĀṬAKACCANTI.

piratiyiyal Textuality.

piratīpavaṇi Vide ITARAVITARAVUVAMAI.

pirapañcamuraṇ Vide MURAṆ 2.

pirapatti The Vaiṣṇava tradition of complete surrender to God.

pirapantam Vide CIṞṞILAKKIYAM.

piramatēyam Lands granted to brahmins free of assessment.

piramam Marriage consisting in the gift by a father of his daughter, aged twelve, before her second menstruation, adorned with jewels, to a bachelor of forty-eight,

learned in the *Vēḍas*, one of eight kinds of MAṆAM.

piramāṇa āpācam Fallacy, unsound reasoning, of which there are eight kinds, viz., CUṬṬUṆARVU (knowledge of the mere existence of a thing without knowing its nature), TIRIYAKKŌṬAL (mistaking one object for another), AIYAKKĀṬCI (perception too dim to decide whether a thing is this or that), TĒRĀTUTEḶITAL (mistaking one object for another without investigation) KAṆṬUṆARĀMAI (cautious wisdom not going with the knowledge of objects), ILVAḺAKKU (speaking of non-existent things), UṆARNTATAI UṆARTTAL (restating an existing truth) and NIṆAIPPU (fallacious reasoning based on hearsay).

piramāṇacceyyuḷ A stanza in which there occur KURU and LAKU evenly in a balanced order.

piramāṇam (Logic) means of acquiring certain knowledge, being ten, viz., KĀṆṬALl or KĀṬCI 4 (perception as a mode of proof), AṈUMĀṈAM or KARUTAL2 (inference), ĀKAMAM (Scriptures believed to be revealed by God), UVAMĀṈAM (analogy), ARUTTĀPATTI (assumption of something to account for another thing which is otherwise unaccountable) APĀVAM (non-existence or negation), IYALPU (understanding from the context), AITIKAM (tradition coming down in common speech), MIṬCI 2 (recovering an aspect not known from what is stated) and UḶḶANEṞI (knowing of the existence of one thing from the activity of another).

pirātti Vide AṬṬAMĀCCITTI.

pirāmaṇamayamātal Sanskritization.

pirāyṭicam Freudism, the technique of psychoanalysis, pioneered by Sigmund Freud that focusses on the study of literature from the standpoint of its relationship to its author's or reader's mind.

pirital An AKAM concept: the motif of separation appropriate to the PĀLAI tract. Cf: PIRIVU.

pirintamaikūṟal 1. A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante informing the heroine of the parting of the hero for earning wealth. 2. Vide TALAIVIKKU AVAṈCELAVUṆARTTAL. 3. Vide TUṆAIVAYIṞPIRINTAMAI TŌḺI TALAIMAKAṬKUṆARTTAL.

pirinticai A rhythm in verse: split units (divers) rhythm.

pirinticai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

pirinticai akaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

pirinticai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling

sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

pirinticai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

pirinticai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

pirinticai oḻukal iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medials.

pirinticai oḻukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

pirinticai oḻukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

pirinticai oḻukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasals.

pirinticai oḻukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosives.

pirinticaikkuṟal Vide ACAIYAṬI.

pirinticaittuḷḷal A kind of rhythm peculiar to KALI verse: jumping rhythm caused due to the mixture of KALITTAḶAI and others, i.e., odd combinations of simple ending trisyllabic feet and other combinations.

pirinticaittūṅkal A kind of rhythm peculiar to VAÑCI verse: sleeping rhythm caused due to the mixture of VAÑCITTAḶAI and others, i.e., even and odd combinations of complex ending trisyllabic feet and other combinations.

pirinticai mellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of medial consonants.

pirinticai mellicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of short vowels.

pirinticai mellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of long vowels.

pirinticai mellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of nasal sounds.

pirinticai mellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of plosive consonants.

pirinticaivaṇṇam One of the specific sound features in verse (VAṆṆAM): overall split-units rhythm, being of twenty sub-classes. (For description of each class, see headwords beginning PIRINTICAI).

pirinticai vallicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of medial consonants.

pirinticai vallicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of short sounds.

pirinticai vallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and

double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of long sounds.

pirinticai vallicai melivaṉṉam One of the specific sound features of a verse (VAṈṈAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of nasal sounds.

pirinticai vallicai valivaṉṉam One of the specific sound features of a verse (VAṈṈAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of plosive consonants.

pirintu varukeṉṟal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero telling the heroine that he would be returning to her after a brief separation.

pirinilai naviṟciyaṉi Vide NIRUTTIYA-LAṄKĀRAM.

piriporuḷ coṟṟoṭar A defect in composition which consists in each line having an isolated meaning without a unified meaning of the stanza.

piriporuḷ coṟṟoṭar amaiti A poetic license which allows PIRIPORUḶ COṞṞOṬAR in the appropriate contexts, such as the utterance of the intoxicated.

piriporuḷ toṭarmoḻikkuṟṟam A defect in versification.

pirimoḻic cilēṭai Vide CILĒṬAI 1.

piriyēṉeṉṟal (Also PIRIVUṆARTTAL) A sub-situation under the AKAM theme IYAṞKAIP-PUṆARCCI: as the heroine grieves at the prospect of the hero leaving her, his assurance to her that he would not part from her.

pirivarumaikūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante, as she speaks of the need for marriage, to be heard by the hero remaining by the hedge-side, referring to the difficulty of the heroine to bear separation (with the millet having been harvested and the meetings having become scarce).

pirivāṟṟāmai 1. A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine's inability to bear the pain of separation. 2. An AKAM concept: separation from the hero being unbearable.

pirivāṟṟāmai kārmicaivaittal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞUḶIPPIRIVU: the heroine, in separation from the hero being troubled at the advent of the rainy season, thinking that this season would make the hero, now on his mission, think of her and distract his attention from his duty.

piriviṭaiyāṟṟal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine, with her features of loveliness withering, enduring the separation of the hero.

pirivu An AKAM concept: separation of the hero from the heroine, being of several kinds, viz., ŌTAṞPIRIVU, VĒNTUVIṈAIPPIRIVU, or VĒNTAṞKURRUḶIPPIRIVU, PORUḶVAYIṞ-PIRIVU, PAKAIPPIRIVU, TŪTIṞPIRIVU and KĀVAṞPIRIVU. Cf. PIRITAL.

pirivu arivittal Vide KĀVAR̲KUPPIRIVU TAḶAIMAKAN̲TAN̲N̲ĀL UṆARNTA TŌḺI TALAIMAKAṬKUṆARTTAL.

pirivukūr̲al Vide TALAIMAKAN̲ĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL.

pirivukēṭṭu iraṅkal A sub-situation under the AKAM theme KĀVAR̲PIRIVU: the grieving of the heroine when informed of the parting of the hero.

pirivucuram A verse genre: poem on the patient waiting of the heroine in separation from the hero, an evolution of the MULLAI poems of AKATTIṆAI.

pirivuṭan̲paṭuttal A sub-situation under VARAIVIṬAIVAITTUP PORUḶVAYIR̲ PIRITAL: the hero getting the confidante agree to his separation for earning wealth for marriage.

pirivuṇarttal Vide PIRIYĒN̲EN̲R̲AL.

pirivu nin̲aivuraittal 1. Vide TALAIMAKAN̲ PIRIVU TŌḺI TALAIMAKAṬKU UṆARTTAL. 2. Vide ŌTAR̲KUPPIRIVU TALAIMAKAN̲ TAN̲N̲ĀL UṆARNTA TŌḺI TALAIMAKAṬKU UṆARTTAL.

pirivuḻikkalaṅkal A sub-situation under the AKAM theme IYAR̲KAIPPUṆARCCI: the hero being distressed as the heroine departs after the union.

pirivuḻimakiḻcci A sub-situation under the AKAM theme IYAR̲KAIPPUṆARCCI: the hero being exulted at the features of the heroine as she departs after union.

pirēḷikai A kind of composition which comprises riddles.

piḻaittōr tāṅkum kāval A sub-situation under the AKAPPUR̲AM theme VĀKAITTIṆAI: the rule of safeguarding the interests of those who have misbehaved.

pil̤laikkavi 1. (Also PIḶḶAITTAMIḺ and PIḶḶAIP-PĀṬṬU) A verse genre, the protagonist of which is taken to be a child, with its ten stages being celebrated, which falls into two kinds, viz., ĀṆPĀR̲ PIḶḶAITTAMIḺ (male child as protagonist) and PEṆPĀR̲ PIḶḶAITTAMIḺ (female child as protago-nist). Among the ten stages, seven are common for both. They are: KĀPPUP-PARUVAM (invocation of gods to protect the child in about the second month of its birth), CEṄKĪRAIPPARUVAM (the child lifting its head and nodding in about the fifth month like the motion of the greens in the breeze), TĀLAPPARUVAM (lulling the child in the cradle with songs), CAPPĀṆIP-PARUVAM (the child beginning to clap its hands), MUTTAPPARUVAM (the kisses of the child being sought), VARUKAIPPARUVAM (calling on the child to come in endearing terms), AMPULIPPARUVAM (the moon being called on to play with the child). The remaining three are different for ĀṆPĀR̲ PIḶḶAITTAMIḺ and PEṆPĀR̲ PIḶḶAITTAMIḺ. For the former they are: CIR̲R̲ILCITAITTALPARUVAM (the male child being requested not to trample on the toy houses of sand of the girls in play), CIR̲UPAR̲AIKOṬṬAL PARUVAM (the male child playing the small drums for entertainment) and CIRUTĒRPPARUVAM (the male child playing the toy chariot). For PEṆPĀR̲ PIḶḶAITTAMIḺ these stages are: KAḶAṄKUPPARUVAM (the female child playing the KAḶAṄKU ball game), AMMĀN̲AIPPARUVAM (the female child playing the AMMĀN̲AI game), NĪRĀṬAR̲ PARUVAM (bathing as sport in ponds or rivers) and ŪCAR̲PARUVAM (the female child being rocked on a swing); the first two of these three stages have the alternatives, viz., CIR̲R̲IL IḺAITTALPARUVAM (the female child building toy houses of sand) and CIR̲UCŌR̲U ĀKKALPARUVAM (the female child

cooking toy food of sand). 2. A poet who composes poems in imitation of the standard works already existing in literature.

piḷḷaittamiḻ Vide PIḶḶAIKKAVI 1.

piḷḷaitteḷivu A sub-situation under the PUṞAM theme KARANTAITTIṆAI: describing the dance of a young warrior, exultant at the wounds he received in battle.

piḷḷainilai A sub-situation under the PUṞAM theme KARANTAITTIṆAI: theme describing the courageous spirit shown by warriors' children though they have never been to battle.

piḷḷaippāṭṭu Vide PIḶḶAIKKAVI 1.

piḷḷaippeyarcci 1. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: describing the march, in spite of evil omens, of a youthful warrior to battle and the meed of praise he receives from the king. 2. (Also PIḶḶAIYĀṬṬU) A sub-situation under the PUṞAM theme KARANTAITTIṆAI: a victorious king being bestowed the kingdom to the accompaniment of drums.

piḷḷaiyāṭṭu Vide PIḶḶAIPPEYARCCI 2.

piḷḷaivaḷakku A sub-situation under the PUṞAM theme VEṬCITTIṆAI: gifting milch cows generously to those that prognosticate by omens the right time for the seizure of the enemy's cows.

piḷēṭṭōṉik kātal Platonic love, a philosophy of love in which the lover sees the beauty of the body of his beloved as only the outer manifestation of a moral and spiritual beauty of the soul which in turn is rayed out from the absolute beauty of the one God himself. The platonic lover regards the bodily beauty of his love as the lowest rung on the ladder that leads up from sensual desire to the pure contemplation of Heavenly beauty in God.

piṟceṉṟu iṟaivaṉai varavuvilakkal (Also VARAVUVILAKKAL) A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: having left the heroine at home, the confidante going to the hero and getting to keep him off from night trysts in future.

piṟappu A formula of a foot of NIRAIYACAI followed by NĒRACAI ending in u, occurring as the last foot of a VEṆPĀ. Cf. KĀCU.

piṟappu mūlavaḻu Genetic fallacy.

piṟaporuḷvaippaṇi (Also VĒṞṞUP PORUḶ-VAIPPAṆI) A figure of speech in which a particular notion is substantiated by a universal axiom.

piṟaporuḷvaipput taṭaimoḻi (Also VĒṞṞUP-PORUḶVILAKKU) A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which a particular notion being substantiated by a general notion is sought to be repudiated of its particularity through the same general notion. e.g. There is no state that does not come under the sovereignty of king Cayatuṅkaṉ; there is no object that does not come within the canvass of the sky. In this figure of speech, viz., VĒṞṞUPPORUḶ VAIPPAṆI, PIṞAPORUḶVAIPPUT-TAṬAIMOḺI operates as the sovereignty of the king being seen to be within the canvass of the sky.

piṟartam matamēṟkoṇṭu kaḷaital Vide MATAM 2.

piṟar nūṟkuṟṟam kāṭṭal Vide MATAM 2.

piṟar varaivuṉarttal Vide AYALURAI URAITTU VARAIVUKAṬĀTAL.

piṟar varaivu vilakkuvittal/piṟar vilakku-vittal/piṟa vilakkuvittal A sub-situation

under the AKAM theme VARAITAL VĒṬKAI: the heroine telling her confidante to dissuade the hero from coming for secret love union, informing him that others are coming with proposal of marriage to her.

piṟavaṇi A figure of speech in which it is stated that there are loftier things of ornamentation than the material ornaments.

piṟaṉkōḷkūṟal Vide UTTI.

piṟaṉkōḷkūṟi maṟuttal / piṟaṉkōḷ maṟuttal A defect in composition: deviation arising from bringing in the views of others to bear on a literary composition.

piṟaṉmaṉait tuyiṉṟamai viṟali kūṟal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the songstress telling of the hero visiting other prostitutes also.

piṟaṉuṭaṉpaṭṭatu tāṉuṭampaṭutal Vide UTTI.

piṟaṉūṉmuṭintatu tāṉuṭaṉpaṭutal Vide UTTI.

piṟitārāycciyaṇi (Also VIPĀVAṈAIYAṆI) A figure of speech in which the effects are represented as taking place, though their usual causes are absent, the kinds of which are VĒṞORUKĀRAṆA or AYAṞKĀRAṆA VIPĀVAṈAI and IYALPU VIPĀVAṈAI.

piṟitiṉkuṇam peṟalaṇi Vide TAṞKUṆAVAṆI.

piṟitiṉkuṇam peṟāmaiyaṇi A figure of speech in which an object is described as not being coloured, modified or informed by the character of some other object though related to it.

piṟitiṉ naviṟciyaṇi Vide PARIYĀYAVAṆI.

piṟitupaṭu tuvitapaṅki Vide PAṄKI.

piṟitupaṭupāṭṭu A variety of CITTIRAKKAVI: a verse taking the form of another one by varying the positional agreement of sound features (TOṬAI) and line, but retaining the word and the sense.

piṟitumoḻital Vide OṬṬAṆI.

piṟitoṭupaṭāṉ taṉmatam koḷal Vide MATAM 2.

piṟaitoḻukeṉṟal A sub-situation under the AKAM theme NĀṆANĀṬṬAM: the confidante's understanding of the union between the hero and the heroine getting confirmed through the heroine's acts such as not praying to the crescent moon (for a virtuous husband).

piṉkālaṉittuvat tiṟaṉāyvu Postcolonial criticism. A type of cultural criticism (PAṆPĀṬṬIYAL TIṞAṈĀYVU) involving the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. More broadly, it refers to the study of cultural groups, practices and discourses in the colonized world.

piṉtērkkuravai A sub-situation under the PUṞAM theme TUMPAITTIṆAI: dancing of minstrel women along with the warriors behind the chariot of the king. 2. A sub-situation under the PUṞAM theme VĀKAITTIṆAI: dancing of minstrel women along with the warriors behind the chariot of the king.

piṉnavīṉattuvam Postmodernism (sometimes called *atinavīṉattuvam*); it refers to certain radically experimental works of literature and art produced after World War II. It highlights the alienation of individuals and the meaninglessness of human existence. Postmodernists attempt to break away from tradition through experimentation with new literary devices, forms and styles, such as antinovel (ETIRPPUTIṈAM) and free verse (PUTUKKAVITAI) forms. They argue that literary language is its own reality, not a

means of representing reality. Postmodernist critical schools include deconstruction (ULLIYAL ANUKUMURAI), whose practitioners explore the undecidability of texts, and cultural criticism (PANPĀTTIYAL TIRANĀYVU), which erases the boundary between "high" and "low" cultures. The foremost theorist of postmodernism is Fran'Cois Lyotard, best known for his book *The Postmodern Condition* (1979).

Postmodernists, while sharing with their modernist precursors the goal of breaking away from tradition and experimenting with new literary forms, devices, and styles, revolt against a certain modernist tendency towards elitist "high art", and make a concerted effort to appeal to popular culture. In India, it has come to define the expression as well as the socio-cultural mores and sensibilities of such socially, economically and politically suppressed classes as the dalits and the women. See also PENNIYAM and TALITTIYAM.

pinpanikkālam Vide MUTARPORUL.

pinpani ninaintu irankal A sub-situation under the AKAM theme VĒNTARKURRULIP PIRIVU: the hero, away from the heroine, grieving at the advent of the season of late dew.

pinmutukuvenpā A kind of VENPĀ verse which has a quick-flowing rhythm in the last two lines. Cf. MUNMUTUKUVENPĀ.

pinmurantotai Antithesis marking the second and the last feet of a line in a verse.

pinmōnai A kind of MŌNAI in which the second foot and the last foot of a line of verse alliterate.

pinvarunilaiyani/pinvaruvilakkani (Also MITCIYANI) A figure of speech in which the same expression or only the sense thereof or both are repeated to heighten the effect, being of three kinds, viz., CORPINVARUNILAIYANI (repetition of the same word with different meanings), PORULPINVARUNILAIYANI (repetition of the same idea in different forms of expression) and CORPORULPINVARUNILAI-YANI (repetition of a word in several places of a verse with the same meaning).

pinnani Setting. The combination of the place, historical time, and social milieu that provides the general background for the plot and characters of a literary work. Most often, setting plays a crucial role in determining the atmosphere of a work (CŪLAL)

pinnatuniruttal Vide UTTI.

pinnalapetai Mode of versification in which the second and the fourth feet of a line take elongations (ALAPETAI).

pinnāl netuntakai kuriyitamvantu nītu ninaintu irankal / pinnāl netuntakai kurivayin nītucenru irankal A sub-situation under the AKAM theme PAKARKURI ITAIYITU: the hero being disspirited, having waited in vain at the place of day-tryst for long.

pinninaippu Vide ANUPANTAM.

pinniyaipu A mode of versification in which the second and the fourth feet of a line have the agreement of the final forms, beginning from the last (IYAIPUTTOTAI).

pinnilai muyaral A sub-situation under the AKAPPURAM theme PERUNTINAI: the heroine entreating the hero to help her get the features of her loveliness restored.

piṉṉurai Epilogue. The concluding section of a work, often requesting the appreciation of the audience and kind reviews from critics. It is also called *muṭippurai*. Cf. MUṈṈURAI.

piṉṉetukai A mode of versification in which the second and the fourth feet of a line have second-letter agreement (ETUKAITTOṬAI).

piṉṉōkku utti Flashback. Cf. MUṈṈŌKKU UTTI.

pukaḻ oppumaikkūṭṭam Vide UṬAṈILAIC COLLAṆI.

pukaḻccimālai A verse genre: panegyric on a heroine in VAÑCIPPĀ verse intermixed with AKAVAL and KALIPPĀ lines. Cf. NĀMAMĀLAI.

pukaḻtal 1. A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero praising the beauties of the heroine. 2. A sub-situation under the AKAM theme IṬANTALAIPPĀṬU: the hero praising the heroine after the sexual union. 3. A sub-situation under the AKAM theme PĀṄKAṞ-KŪṬṬAM: the hero praising the charms of the heroine after the sexual union. 4. A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero praising the heroine after the sexual union. 5. A sub-situation under the AKAM theme IRAVUKKUṞI: the hero praising the heroine after the sexual union during night tryst.

pukaḻtaluvamai A figure of speech and a sub-class of UVAMAI: simile in which the UPAMĀṆAM (vehicle) is praised and the UPAMĒYAM (tenor) left bare.

pukaḻntaṉar paraval A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: falling at the feet of God with a view to attaining the given goal.

pukaḻporuḷuvamai/pukaḻporuḷoppaṇi Vide ITARAVITARAVUVAMAI.

pukaḻmāṟṟaṇi Vide NINTĀTTUTIYAṆI.

pukaḻmai Vide ICAIMAI.

pukaḻvatiṉ ikaḻtalaṇi Vide IKAḺĀVIKAḺCCI.

pukaḻāppukaḻcciyaṇi Vide NINTĀTTUTIYAṆI.

pukaḻuvamai A figure of speech and a sub-class of UVAMAI: the standard of comparison being added epithets of praise.

pukumukam purital A MEYPPĀṬU pertaining to the first phase of pre-marital love: desire of a maiden that her lover should return her gaze, when they meet each other for the first time.

puṭporuttam A kind of CEYYUṬPORUTTAM: finding harmony between the letters in the name of the hero, and the five birds-vulture, owl, king-crow, stork and peacock going with the five short vowels.

puṭainūl Vide NŪL.

puṇkiḻittu muṭiyum maṟam A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the heroic deed where one kills oneself by tearing his wound.

puṇṇoṭu varutal A sub-situation under the PUṞAM theme KARANTAITTIṆAI: the soldiers returning with grievous wounds through valorous fighting of a great note with the enemy soldiers who had seized the cattle.

puṇarcci (Also PUṆARTAL) 1. Vide KALAVI. 2. Vide KALAVIYIṈ MAKIḺTAL.

puṇarccituṇital A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: (realizing the providential nature of the heroine falling for him) the hero intending to have union with the heroine.

puṇarccimakiḻtal An AKAM concept: the lovers rejoicing in the embrace.

punarccimālai Vide TANTAKAMĀLAI.

punarcciyuraittal A sub-situation under the AKAM theme NĀṆANĀṬṬAM: the confidante telling the heroine about her knowledge of the union between the hero and the heroine.

punarcciyiṉ makiḻtal Vide IYAITAL.

punarccivitumpal An AKAM concept: longing for loving embrace.

punartal Vide PUNARCCI.

punarntutaṉ varuvōraip porunti viṉaval Vide KALANTUTAṈ VARUVŌRKKAṆṬU KĒṬṬAL.

punarntuḻiyuṉmai A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine taking the ecstasy of union undistorted.

punarnilaiyaṇi Vide UṬAṈNAVIṞCIYAṆI.

punarvu One of the sources of the MEYPPĀṬU rejoicing: sexual union.

punarāvirakkam A sub-situation under the AKAPPUṞAM theme KAIKKILAI: lover grieving at heart on account of his inability to have union with his beloved.

putalvaṉmēlvaittup pulavitīrtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the ending of the love-quarrel between the hero and the heroine through their infant son.

putiya cevviyaṟkālam Neoclassical period.

putiṉam Vide NĀVAL.

putu alai eḻuttu New wave writing.

putukkavitai Free verse. It comes from the French *vers libre*, literally meaning "free verse". It lacks a regular metre, does not rhyme, and uses irregular (and sometimes very short) line lengths. Writers of free verse disregard traditional poetic conventions of rhyme and metre, relying instead on parallelism, repetition, and the ordinary cadences and stresses of everyday discourse.

putuc corporuḷ Neologism, a new word or phrase that has been coined to express economically a meaning not conveyed by any single word in the dictionary.

pututtiṟaṉāyvu Vide NAVIṈATTIṞAṈĀYVU.

putumāṉuṭavātam New humanism. The twentieth century American movement that argues for a return to a primarily humanistic education, and to a view of moral and literary values based largely on classical literature.

putumai One of the sources of the MEYPPĀṬU, MARUṬKAI (wonder): novelty.

putumaivēṭkaivātam Avant-garde, a radically experimental modernist movement in art and poetry challenging the ideological assumptions of the post-War contemporary society.

putaipaṉuval Sub-text. Pressure behind words, the unspoken and the implied in the text.

putaivaṭivam Langue. Introduced by Ferdinand de Saussure, it refers to the language native people use in their brains when thinking and conceptualizing, which he distinguishes from parole (PĒCCU) the language people use when they are actually speaking.

puyavakuppu/puyam Vide KALAMPAKAM.

puraṭcikkaviñaṉ Radical poet.

puravalaṉ (Also VAḶḶAL) Protector; patron; liberal person.

puravalaṉ teṟṟal Vide TALAIVAṈ TĒṞṞAL.

purāṇakkatai Mythic tale. A traditional anonymous story, originally religious in nature, told by a particular cultural group

in order to explain a natural or cosmic phenomenon. It offers supernatural explanations for such a phenomenon. It also includes stories chronicling the adventures of gods and other supernatural forces, especially stories about their feuds and encounters with mortals. Cf. PAḺAMARAPUK KATAI.

purāṇam 1. A literary genre: epic like composition of legendary tales. 2. Vide AṞUPATTUNĀṈKU KALAIKAḶ.

purikku A feature of AḶAVAḺICCANTAM, marked by a balanced occurrence of feet but with an additional letter.

purivilpukaḻcciyaṇi A figure of speech: indirect or veiled eulogy.

puruṣārttam Vide UṞUTIPPORUḶ.

puraiyaṟaṉ teḷital A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine realizing the virtuousness of family life as meets her nature.

pullāvāḻkkai vallāṇpakkam Vide VALLĀṆ MULLAI.

pulantavaṉpōtal Vide TALAIVAṈ PULANTU PŌTAL.

pulantu kūṟal A sub-situation under the AKAM theme KUṞAINAYAPPUKKŪṞAL: (the heroine's open acceptance of the truth of her love for the hero not forthcoming), the confidante getting angry with the heroine.

pulampal 1. A verse genre: poem on the yearning for something, distress over unfulfilled desires, grief over a loss, etc. 2. Dirge. A song or poem of grief that may be sung at a funeral and that is written to commemorate or lament someone's death. It is short, less formal and is usually represented as a text to be sung. Cf. KAIYAṞUNILAI.

pulampittōṉṟal A MEYPPĀṬU pertaining to the sixth phase of pre-marital love: the heroine wearing a look of distress in loneliness.

pularntapiṉ varuṅkaḷam talaivikaṇṭu iraṅkal (Also VARUṄKALAM TALAIVIKAṆṬU IRAṄKAL) A sub-situation under the AKAM theme IRAVUKKUṞI IṬAIYĪṬU: the heroine (misled by the occurrence of a casual sign and not meeting the hero) returning home in the morning and looking distressed at the trysting spot where the union has not taken place.

pulavar Learned persons (and compositions) of four classes, viz., 1. KAVI [poet, versifier, poem, verse, being of four kinds (NĀṞKAVI), viz., ĀCUKAVI also known as KAṬUṄKAVI and CAMUTTI (extempore composition), CITTIRAKKAVI also known as ARUṄKAVI and MIṞAIKKAVI (metrical composition fitted into fanciful figures; a kind of pattern poetry in which lines, syllables, or words are arranged to represent a physical object), MATURAKAVI also known as IṈKAVI (sublime ideas couched in mellifluous language) and VITTĀRAKKAVI also known as AKALAKKAVI and PERUṄKAVI (lengthy composition on a single theme)], 2. KAMAKAṈ (one who by his wide studies, literary training and keenness of intellect, is able to expound even such works as he had not read before, to the satisfaction of learned scholars), 3. VĀTI (scholar who by adducing reasons and quoting authorities confutes the statements of his opponent and establishes his own) and 4. VĀKKI (poet skilled at composing poems on the four PURUṢĀRTTAM).

pulavarāṟṟuppaṭai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme of a

poet, recipient of the blessings of God/ bounty of a patron, directing the fellow poets in the direction of the blessings of God/to that patron. 2. A kind of ĀRRUPPAṬAI: (theme of a poet, recipient of the bounty of a patron directing a fellow poet to that patron).

pulavarārruvaḻakkam Vide PULANERI VAḺAKKAM.

pulavarēttum puttēḻnāṭu A PURAM sub-situation: the Heaven sought by men who have conquered their senses.

pulavi An AKAM theme: sulking on flimsy grounds; feigning reserve.

pulavi poruḷākattōnriya pāṭānpāṭṭu A sub-situation under the PURAM theme PĀṬĀṆTIṆAI: woman, sulking, saying that she will not embrace the hero.

pulaviyuṭpulampal A sub-situation under the AKAPPURAM theme PERUNTIṆAI: the heroine bewailing an extended sulkiness.

pulan 1. One of the sources of the MEYPPĀṬU, UVAKAI (happiness): sense-pleasures. 2. An aspect of elegance in poetry (VANAPPU): verses in the language of common folk or colloquial standard, a CEYYUḶURUPPU. 3. Vide UYTTALIL PORUṆMAI. 4. Vide VAITARUPPANERI.

pulanariciṟappu A sub-situation under the PURAM theme VEṬCITTIṆAI: a king specially rewarding spies on their giving useful information about the enemy's country.

pulanuṇarvu Sense, capacity for appreciation.

pulanuṇarvut tiranāyvu Perceptive criticism.

pulaneṟivaḻakku Literary usage or convention representing an imaginative blend of idealism and worldly realism. Cf. ULAKIYALVAḺAKKU and NĀṬAKAVAḺAKKU.

pulan vaḻuvamaiti Synaesthesia. A psychological process whereby one kind of sensory stimulus evokes the subjective experience of another. It refers to the practice of associating two or more different senses in the same image (such as 'red hot coal' implies both colour (sight) and heat (touch).

puḷimā A formula of metrical foot of the pattern *nirai-nēr.*

puḷimāṅkani A formula of metrical foot of the pattern *nirai-nēr-nirai.*

puḷimāṅkāy A formula of metrical foot of the pattern *nirai-nēr-nēr.*

puḷimāntaṇṇiḻal A formula of metrical foot of the pattern *nirai-nēr-nēr-nirai.*

puḷimāntaṇpū A formula of metrical foot of the pattern *nirai-nēr-nēr-nēr.*

puḷimānaruniḻal A formula of metrical foot of the pattern *nirai-nēr-nirai-nirai.*

puḷimānarumpū A formula of metrical foot of the pattern *nirai-nēr-nirai-nēr.*

pura āyvuneri Extrinsic approach to the study of literature. It emphasizes the causal methods of literary interpretation. The advocates of extrinsic criticism argue that a work of art is the product of the individual creator, the institutional life of man, the collective experience of human mind and the spirit of time. They seek to study literature in the light of social context and its antecedents, account for it, explain it and reduce it to its origins.

purakkūttu A dance based on non-inward elements. Cf. AKAKKŪTTU.

puraccamayam Schools extrinsic to CAIVAM, six in number, viz., 1. TARUKKAM, 2. MĪMĀMCAI, 3. ĒKĀṈMAVĀTAM, 4. YŌKAM, 5. CĀṄKIYAM and 6. PĀÑCARĀTTIRAM.

puraccol (Drama) what is spoken aloud.

purañcirai Vide CIRAIPPURAM.

purañceyac citaital A MEYPPĀṬU pertaining to the sixth stage of pre-marital love: the heroine, being adorned outside, losing heart (as being unable to meet the hero).

purañcol māṇākkilavi A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine's utterance refuting in aversion the words of blasphemy against the hero.

purattāṉ A sub-situation under the AKAM theme ILVĀḺKKAI: the hero talking to the heroine in privacy after wedding.

purattiṇai (Also PURAPPORUḶ and PURAM) Theme describing the conduct as regards war, state affairs, etc., opp. to AKATTIṆAI, of seven kinds, viz., VEṬCI, VAÑCI, KĀÑCI, UḺIÑAI, TUMPAI, VĀKAI and PĀṬĀṈ, acc. to *tolkāppiyam*, or of nine kinds adding KARANTAI and NOCCI to the above, acc. to *paṉṉirupaṭalam*, or of twelve kinds including in addition POTUVIYAL, KAIKKIḶAI and PERUNTIṆAI, acc. to *purapporuḷ veṇpāmālai.*

purattirai A sub-situation under the PURAM theme VEṬCITTIṆAI: the soldiers approaching the main entrance of the enemy's fortress without being noticed.

purattuḻiñai A sub-situation under the PURAM theme UḺIÑAITTIṆAI: reaching the banks of the moat of the enemy king's fort.

puratturai Sub-situations grouped under a PURATTIṆAI.

purattōṉviḻnta putumai Vide MUṬUVUḺIÑAI.

puranaṭai/puranaṭaiccūttiram General permissive rule, sanctioning grammatical forms not specifically dealt with.

puranāṭṭucceykai A verse genre: (i) composition on the spies of a king collecting information on other kings. (ii) composition on other rulers bringing tributes in submission to a king.

puranāṭakam A drama where the prevailing sentiment is one other than love.

puranilai 1. A verse genre: poem invoking the tutelary deity of a chief to shower prosperity on his family and his descendants. 2. A class of primary melody-types, one of four CĀTIPPERUMPAṈ.

puranilaimarutam A primary melody-type.

puranilaivāḻttu 1. A sub-situation under the PURAM theme PĀṬĀṈTIṆAI: benediction upon a king in which his tutelary deity is invoked to bless him and his descendants. 2. A literary genre on the above theme.

puranilaivāḻttu marutpā A kind of MARUṬPĀ metre on the theme of benediction upon a king in which his tutelary deity is invoked to bless him and his descendants.

purappā akaval ĀCIRIYAPPĀ verse composed on the PĀṬĀṈ theme.

purappāṭṭuvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected in such a way that the verse remains incomplete though it seems to be complete.

purappuraccamayam The schools totally outside CAIVAM, six in number, viz., 1. ULAKĀYATAM; 2, 3, 4, 5. *Nālvakai Pauttam* (MATTIYAMIKAM, YŌKĀCCĀRAM, VAIPĀṬIKAM and CAUTTIRĀNTIKAM) and 6. ĀRUKATAM (CAMAṆAM).

purappurattiṇai PURATTIṆAI proper.

purapporuḷ Vide PURATTIṆAI.

puram Vide PURATTIṆAI.

puṟavayak kalaikkōṭpāṭu Objective theory of art. Theory of literature that views a work as an autonomous object. Also see NAVĪṈAT TIṞAṈĀYVU.

puṟavayat tiṟaṉāyvu Objective criticism, the type of criticism that views a work of art as an autonomous whole, independent of external references to its author, audience, or other conditioning circumstances. Also see NIVĪṈAT TIṞAṈĀYVU.

puṟavurai A preface which does not pertain to the main body of the work.

puṟavoṭu pulattal A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother getting angry with the pigeon (for its failure to dissuade the heroine from treading the arid tract in the company of a stranger, the hero).

puṟavoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother crying to the doves on the way while in search of the heroine who has eloped with the hero.

puṉaltaru puṇarcci An AKAM concept: union of the hero with the heroine as he rescues her from being drowned in a flood.

puṉaltaru puṇarcciyāl aṟattoṭuniṟṟal A sub-situation under the AKAM theme AṞATTOṬU-NIṞṞAL: the confidante revealing to the foster-mother the love of the hero and the heroine as happening on his rescuing her from being drowned in a flood.

puṉalyāṟṟupporuḷkōḷ Vide PORUḶKŌḶ.

puṉalvaravuraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the townsfolk speaking of the coming of freshes, and the hero going out for water sport with the courtesans.

puṉalviḷaiyāṭṭil tammuḷuraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the courtesans while sporting in water speaking among themselves as regards keeping the hero with them from his going back to the heroine.

puṉalāṭṭuvittamaikūṟip pulattal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine sulking, saying that the hero had water sport in the company of the concubine.

puṉaikatai Fiction.

puṉainturai 1. Rhetorical language or poetic embellishment. 2. Preface, introduction.

puṉaipeyar Pen-name, pseudonym.

puṉaivili pukaḻcciyaṉi Vide OṬṬAṆI.

puṉaivuḷi viḷaivaṉi Vide OṬṬAṆI.

pūkkōṭkāñci/pūkkōṇilai A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: acceptance of the KĀÑCI wreaths by the warriors given by their king as they accept the challenge of the enemy king wearing VAÑCI wreaths.

pūkaṇam Vide NILAKKAṆAM.

pūṅkuḻai iraṅkal Vide TALAIMAKAḶ IRAṄKAL.

pūccīr Tetrasyllabic feet of NĒR or simple ending.

pūcalmayakku 1. A PUṞAM sub-situation: theme describing the wailing of the kins- folk on the death of a young warrior. 2. A PUṞAM sub-situation: theme describing the wailing of the subjects on the death of their king.

pūcalmāṟṟu A sub-situation under the PUṞAM theme VEṬCITTIṆAI: describing the success of the invaders seizing the cows and defeating the forces that pursue to recover them.

pūṭṭuvillaṇi A figure of speech in which the meaning of a verse is construed by taking together the first and the last words.

pūṭṭuvilporuḷkōḷ Vide PORUḶKŌḶ.

pūttarupuṇarcci An AKAM concept: union of the hero and the heroine as he gets flowers for her from a tree out of her reach.

pūttarupuṇarcciyāl aṟattoṭuniṟṟal Vide TŌḺI PŪTTARUPUṆARCCIYĀL AṞATTOṬUNIṞṞAL.

pūppiyal uraittal Vide PERUNTIṆAI.

pūmi pariṭcai Vide AṞUPATTUNĀṄKU KALAIKAḶ.

pūraṇavuvamai Vide NIṞAIYUVAMAI.

pūvainilai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: the bilberry flower being praised as resembling the colour of Viṣṇu. 2. A literary genre on the above theme.

pūvaiveṉṟi A PUṞAM sub-situation: theme describing the victory of a *maiṉā* bird in a fight among them.

pūḻveṉṟi A PUṞAM sub-situation: theme describing the victory of *pūḻ* (a bird) in a fight among them.

peṭṭavāyilpeṟṟu iravu valiyuṟuttal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under the AKAM theme PĀṄKI MATIYUṬAṈ- PĀṬU: the hero, having confirmed the identity of the confidante of the heroine, ensures himself that he can take her help for meeting the heroine.

peṭpu A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the confidant of the hero after realizing the inexorable nature of love between the hero and the heroine prepares himself to help the hero further the course of their love.

peṇkalai Latter half of a VAṆṆAM verse.

peṇṇiyat tiṟaṉāyvu Feminist criticism, a type of literary criticism which became vogue as feminist theory (see PEṆṆIYAM) was applied to linguistic and literary matters. The concerns of feminist critics are as wide and varied as the language of literature, representation of women in literature and other arts, writings by women, lesbianism, etc. See also PEṆMAIYAT TIṞAṈĀYVU, PĀLVAKAIT TIṞAṈĀYVU, PĀLIYAL TIṞAṈĀYVU, among others.

peṇṇiyam Feminism, the conceptual basis of feminist literary criticism that focuses on women and women's issues on a global perspective. The feminist critical discourse revolves around a variety of issues like language as a tool of male domination and male point of view, the second of the terms of binary opposition in culture (head/heart, active/passive, reason/emotion, light/dark, etc.) being aligned with women, the patriarchal ideology implicit in the classical literary canon, etc.

peṇṇeḻuttu Vide CEYYUṬPORUTTAM.

peṇpāṟkiḷavi A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine's expression of intense love for the hero who has parted from her.

peṇpāṟ piḷḷaittamiḻ Vide PIḶḶAIKKAVI 1.

peṇmaiyat tiṟanāyvu Gynocriticism, a type of feminist criticism that focuses on literary works written by women, rather than critiquing male-authored works or studying women as readers who must resist the predominantly patriarchal ideology that traditional texts reinforce. Believing that a special and explicitly female tradition exists in literature, a tradition which has too often been

ignored or denigrated, gynocritics broaden the traditionally patriarchal literary canon to include long-overlooked subjects such as domestic life, intimate experiences, and personal and family relationships. Also see PEṆṆIYAM and PĀLIYAT TIṞAṈĀYVU.

petumpai Vide EḺUVAKAIPPARUVAM.

peyturai 1.Insertion, interpolation.2. Preface, introduction.

peyarccūttiram CŪTTIRAM dealing with technical terms.

peyarniralniṟai Vide NIRALNIṞAI.

peyarnēricai A verse genre: poem of fifty, seventy or ninety stanzas of NĒRICAIVEṆPĀ, each mentioning the name of a patron or hero.

peyarporuttam A kind of CEYYUṬPORUTTAM: the initial foot of a verse being auspicious and in consonance with the characteristics of a person's name, proper name as well as his title, in relation to his lineage, clan and family.

peyarporuḷ taṟkuṟippēṟṟam Vide ŪKĀÑCITAM.

peyar viṉātal A phase of the sub-situation KUṞAIYUṞAVUṆARTAL under the AKAM theme MATIYUṬAṈPĀṬU: the hero as he intends to entreat the confidante of the heroine for help to meet the heroine, asking her of their names.

peyarātaporuḷ taṟkuṟippēṟṟam Vide ŪKĀÑCITAM.

peyariṉṉicai A verse genre: poem of fifty, seventy or ninety stanzas of IṈṈICAIVEṆPĀ each mentioning the name of a patron or hero.

perukkaṇi Vide ATICAYAVAṆI.

perukkalaṅkāram Vide ATICAYAVAṆI.

perukiyal A class of primary melody-type, one of four CĀTIPPERUMPAṆ.

perukiyaṉmarutam A primary melody-type.

peruṅkavi Vide KAVI.

peruṅkāñci (Also MĀṞṞARUṄKŪṞṞAM CĀṞṞIYAPERUMAI) A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: exhibition of prowess by warriors in battle to their enemy. 2. A PUṞAM sub-situation: describing the teaching of the wise men about the transitoriness of life.

peruṅkāppiyam A narrative poem, an epic, of larger dimensions in several divisions consisting of an exordium, dealing with AṞAM, PORUḶ, IṈPAM and VĪṬU, describing the exploits of an exceptional hero, portraying the hero's country, city, hill and sea, the seasons and the rise of the sun and the moon, embodying the wedding of the hero, coronation, his visit to groves, water sports, begetting children, conjugal bliss, etc. composed in a grand epic style. Cf. KĀPPIYAM.

peruñcōṟṟunilai/peruñcōṟṟuvañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the grand feast given by a king to his warriors on the eve of battle.

peruntiṇai (Also PORUNTĀKKĀMAM)1. One of the seven-fold AKAM themes: excessive or abnormal love. Its PUṞAM parallel is KĀÑCI. According to *tolkāppiyam*, PERUNTIṆAI has four sub-situations, viz., ĒṞIYAMAṬAṞṞIṞAM (the hero affirming the riding of the palmyra horse in frustration of love), IḶAMAITĪRTIṞAM (love after the lapse of youth), TĒṞUTALOḺINTA KĀMATTUMIKUTIṞAM (excessive passion that could not be contained) and MIKKAKĀMATTUMIṬAL (misbehaviour with excessive passion). *Nampiyakapporuḷ*, a later treatise, split

PERUNTIṆAI into AKAPPORUṬPERUNTIṆAI and AKAPPUṞAPPERUNTIṆAI. AKAPPORUṬ PERUNTIṆAI has fourteen sub-situations, viz., AKAṈṞUḶIKKALAṄKAL (being agitated at departure), MAṬAṞKŪṞṞU (declaration of palmyra-horse riding), KUṞIYIṬAIYĪṬU (obstruction to trysts), TEḶIVIṬAIVILAṄKAL (disturbance of mind even under persuasion), VEṞIYĀṬṬU (dance of the possessed), UṬAṈPŌKKU (elopement), PŪPPIYALUṞAITTAL (informing about the menstruation of the heroine), POYCCŪḶURAITTAL (false oath), TIRPPILŪṬAL (unresolved sulking in love), CELAVAḺUṄKUTAL (desisting from the journey), PĀCAṞAIPPULAMPAL (lament in the battle-camp), VAṈPUṞAI ETIRAḺINTU MOḺITAL (speaking against harsh words) and VAṈAMAṬAINTU NŌṞṞAL (going to the forest and undertaking penance). AKAPPUṞAPPERUNTIṆAI has eight sub-situations, viz., MAṬALĒṞUTAL (riding the palmyra-horse in frustration of love), VIṬAITAḺUVAL (taking on a bull in contest for the love's sake), KUṞṞICAI (abandonment of the heroine by the hero), KURUṄKALI (the heroine faulting the hero for abandoning her), CURANAṬAI (journey through the wasteland with a sense of desolation by the hero over the loss of the heroine), MUTUPĀLAI (the despair of the heroine at the loss of the hero in the wasteland) TĀPATANILAI (the heroine's state of penance widowed by the hero's death) and TAPUTĀRANILAI (the hero's state bereft of the heroine). *puṟapporuḷ veṇpāmālai*, on the other hand, brings the various sub-situations of PERUNTIṆAI (as also of KAIKKIḶAI) under the head AKAPPUṞAM (descriptions of which are accommodated as individual entries, as they are too many for a single entry to hold) 2. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a woman seeking, in excessive passion, an unresponding hero.

peruntēvapāṇi A verse genre: kind of song in praise of gods, opp. to CIṞUTĒVAPĀṆI.

perunaṭai A mode of dancing.

perunayappuraittal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero expressing the great passion of love he has for the heroine.

perumpakai tāṅkum vēl A sub-situation under the PUṞAM theme VĀKAITTIṆAI: praising the spear that stands the might of the foes.

perumpaṭai 1. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: describing the exploits of a hero and inscribing them on a NAṬUKAL. 2. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: describing the gift of valuable offerings to a NAṬUKAL.

perumpaṇ Group of sixteen main melody-types viz., PĀLAIYĀḺ, CENTU, MAṆṬALIYĀḺ, PAURI, MARUTAYĀḺ, TĒVATĀḶI, NIRUPATUṄKARĀKAM, NĀKARĀKAM, KUṞIÑCIYĀḺ, ĀCĀRI, CĀYAVĒḶĀṞKOLLI, KIṈṈARĀKAM, CEVVAḶI, MAUCĀḶI, CIRĀKAM, and CANTI.

perumpāṇar A division of PĀṆAR social class.

perumpālai A major melody type: the first six modes (*ca-ri-ka-ma-pa-ta*).

perumpāṇmaikūṟi maṟuttal (Also VARAIVUṬAṈPAṬĀTU MIKUTTUKKŪṞAL) A sub-situation of the phase VARAIVUMUṬUKKAM under the AKAM theme PĀṄKIYIṞKŪṬṬAM: As the confidante urges the hero to marry the heroine, the hero refusing to wed her saying that she is a divine being.

perumpoḻutu Vide MUTAṞPORUḶ.

perumakiḻccimālai A verse genre: poem on the gracefulness, traits of character, etc., of women.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

perumakaḷāṟṟiṉatarumai niṉaintu iraṅkal Vide TALAIVI ĀṞṞIṈATARUMAI NIṈAINTU IRAṄKAL.

perumakaḷ uṇarttal Vide TALAIMAKAḶ VARUNTĀTIRUNTATAṞKUK KĀRAṆAMKŪṞAL.

perumakaḷ uraittal Vide TALAIMAKAḶ VARUNTĀTIRUNTATAṞKUK KĀRAṆAMKŪṞAL.

perumakaṉ mayaṅkal Vide TALAIVAṈ MAYAṄKAL.

perumaṅkalam 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a king robed in white on his birth anniversary bestowing favours on his subjects. 2. A verse genre: poem describing the celebration of a king's birth anniversary.

perumitam One of the principal MEYPPĀṬU: pride.

perumai One of the sources of the MEYPPĀṬU MARUṬKAI (wonder): being greater/larger than it was before.

perumaiyaṉi Vide ATIKAVAṈI.

peruvañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: describing the setting fire to an enemy's country.

pēccu Vide PUTAIVAṬIVAM..

pēccukkalai Rhetoric, the art of persuasion through speaking and writing.

pēccukkalait tiṟaṉāyvu Rhetorical criticism. A type of criticism that emphasizes examination of the strategies and devices authors use to get readers interpret their works in certain desired ways. Rhetorical critics study the devices of persuasion present in a work in order to emphasize how (well) a work manages to influence the audience. Today rhetorical criticism has been resurrected and revamped in the work of reader - response critics (see VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU).

pēccumuraṉ Vide MURAṈ 2.

pēṭiyāṭal/pēṭu A KŪTTU: dance by Pirattiyumṉaṉ when he released his son Aniruttaṉ from the prison of Vāṇaṉ.

pēta caivam A CAIVAM sect which holds that the path of salvation lies through worship of Sivaliṅga, guru and devotees, and meditation on Civaṉ in his triple aspect of form, formlessness and formless form, one of sixteen CAIVAM. Cf. APĒTACAIVAM.

pētavātacaivam An intrinsic sect of CAIVAM which holds that the soul gets rid of corruption by the Grace of God, and that even in the state of emancipation it bears to God the relation of the beloved to the lover.

pētai Vide EḺUVAKAIPPARUVAM.

pētaimai One of the sources of the MEYPPĀṬU NAKAI (laughter): foolishness.

pēykkāñci A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: demons threatening the dead warriors in the battlefield.

pēykkuravai A sub-situation under the PUṞAM theme TUMPAITTIṆAI: the dance of demons both in front and in rear of a chariot led by a warrior-king.

pēynilai (Also PĒYŌMPIYAPAKKAM) A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: describing the demon protecting the valorous soldier.

pēyppakkam A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: the protection of a wounded warrior by demons during night.

pēyōmpiyapakkam Vide PĒYNILAI.

pērāṇmullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing a wrathful

king becoming master of the situation in a battlefield.

pērāṉvañci 1. A sub-situation under the PUṞAM theme VAÑCITTIṆAI: describing gifts made to soldiers who put the enemy's army to rout. 2. A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the return of the king on expedition appeased by the priceless tribute of the enemy king.

pēriyaṟ kāñci 1. A PUṞAM sub-situation: theme in which a poet describes the nature of evil. 2. Noble sayings.

pēriḷampeṉ Vide EḺUVAKAIPPARUVAM.

pēreṉ Vide AÇAIYAṬI.

pērellai Maximum limit, as of the number of lines in a verse, opp. to CIṞṞELLAI.

pērellaiveṇpā A VEṆPĀ having eight lines.

paicācam A form of marriage in which a man embraces a sleeping or intoxicated woman or a woman older than himself, or of a lower caste, as prevailing among the *piśācas* (gobling).

paipilavātam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

poccāppu A MEYPPĀṬU other than the principal eight: forgetfulness.

potiporuḷ Vide KUṞIPPUPPORUḶ.

potu ilakkiyam General literature.

potuccīr Vide NĀLACAICCĪR.

potuccūttiram Aphorism stating a general rule.

potunīṅkuvamai Vide IYAIPIṈMAIYAṆI.

potuppaṭakkūṟi vāṭiyaluṅkal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine lamenting, speaking in generalities of the plight of women left languishing, with the hero seeking courtesans.

potuppaṉ Musical mode fit to be sung by both day and night.

potuppāyiram General preface dealing with the nature of treatises and authors.

potuppiṟaporuḷvaippu (Also MUḺUVATUM CĒṞAL) A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṆI in which a general notion is made to embrace every phenomenon in the world.

potuppuṉaivilipukaḻcci A kind of PUṆAIVILI PUKAḺCCIYAṆI in which a particular idea is inferred from a general idea.

potumakaḷir Women of the prostitute class.

potumaiyaṇi A figure of speech in which the shared features between two things obscure their distinctiveness.

potumoḻikkāñci A PUṞAM sub-situation: general counsel.

potuvaṭi A line formed of feet, of tetra-syllabic (monosyllabic as well).

potuvaḷavaṭi A line of four feet, tetrasyllabic each.

potuviyal 1. Section dealing with general principles in works on grammar and poetics. 2. A dance opp. to VĒTTIYAL.

poykkālcintu A kind of CINTU genre: song accompanying the folk dance by a man who puts on the contraption of an animal like horse covering his body.

poyccūḷ False oath.

poyccūḷuraittal Vide PERUNTIṆAI.

poyttaṟkuṟippaṇi A figure of speech in which the falsity of an idea or phenomenon is brought home through associating it with another universally known untruth.

poypārāṭṭal An AKAM sub-situation: the hero praising the heroine on some pretence.

poymmoḻiyalaṅkāram A verse genre: poem on fictional and imaginative events and characters marked by rhetorical flourishes, composed in the KALIVEṆPĀ metre. Cf: MEYMMOḺIYALAṄKĀRAM.

poyyākkōṭal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine mistaking reality for illusion.

poruṭkuṟṟam (Also PORUḶVAḺU) Impropriety or blemish in the meaning of a verse.

poruṭkūṟṟu Propositional act. See CEYAṞKŪṞṞU.

poruṭciṟappaṇi A class of figure of speech relating to sense.

poruṭṭaṉmai Description of the form of any person or thing.

poruṭṭeḷivu Vide VAITARUPPANEṞI.

poruṭṭoṭarnilaicceyyuḷ Vide TOṬARNILAIC-CEYYUḶ.

poruṇmuraṇ Vide MURAṆ AṆI.

poruṭpakuppāyvu Semantic analysis.

poruṇmaiyiyal Semantics. A branch of linguistics, which deals with the meanings of words, and particularly with changes in the meanings. It involves, moreover, the study of the relationship between words and things; and between language, thought and behaviour. That is, how behaviour is influenced by words uttered by others or to oneself.

poruṇmoḻikkāñci Lofty principles.

poruttam 1. Vide CEYYUṬPORUTTAM. 2. Decorum, the propriety or fittingness with which a literary kind, its characters and action, and the style of its narration and its dialogue are matched to each other. It is also called *iyaivu.*

poruttamaṟintu uraittal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the confidante telling the heroine about the hero's need to quest for wealth.

poruntākkāmam Vide PERUNTIṆAI.

poruntāvōcai Cacophony, the opposite of euphony (IṈṈŌCAI). Harsh, discordant sounds, sometimes used deliberately by writers, to achieve a particular effect.

porunar Those who dance and sing on the battlefield and on the threshing-floor.

porunarpakkam Vide PORUNAVĀKAI.

porunarāṟṟuppaṭai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a minstrel, recipient of a patron's bounty, directing his fellow minstrels to that patron. 2. A kind of ĀṞṞUPPAṬAI poem: theme of a minstrel, recipient of a patron's bounty, directing his fellow minstrels to that patron.

porunavākai (Also PORUNARPAKKAM)A sub-situation under the PUṞAM theme VĀKAIT-TIṆAI: exhorting one armed with glory and greatness against despising others.

porunaṉ / poruppaṉ Chief of a hilly tract.

porumukaveḻiṉi A kind of stage curtain drawn from above.

poruḷ 1. Vide UṞUTIPPORUḶ. 2. Vide CEYYUḶUṞUPPU. 3. Statecraft.

poruḷkaṭainilaittivakam Vide KAṬAINILAIP PORUḶ TIVAKAM.

poruḷkāraṇaviyal Vide NIKAḺCCIVĀTATTAT-TUVAM.

poruḷkuṟai vicēṭam Vide VICĒṬAVAṆI.

poruḷkūṟṟu Vide COLLĀṬAL KŌṬPĀṬU.

poruḷkōḷ Modes of construing verses, syntactical linkage in verses, being of several kinds, viz., NIRALNIṞAI (words being so arranged in groups that each term of one group is made to govern or qualify the corresponding term in another group),

CUNNAMOLIMĀRRU or CUNNAM (words in a pair of four-footed lines being transposed from their natural order), ATIMARIMĀRRU or ATIMARIMOLI-MĀRRU (lines of a stanza being interchangeable without change of meaning), ATIMOLIMĀRRU or IRANTATI-MOLIMĀRRU (verse of two lines of words, which are to be correlated and linked with those within the two lines to arrive at the intended meaning), PŪTTUVIL PORULKŌL, VIRPŪTTU or KATAITALAIPPŪTTU (inverted construction in which the last word in a verse is syntactically connected with the first), PUNALYĀRRUPPORULKŌL or YĀRRUNIRP PORULKŌL (words being taken in their order without any transposition to yield the intended meaning), ALAIMARIPĀPPUP PORULKŌL (the last line or phrase of a verse being construed with its middle or beginning to arrive at the intended meaning), TĀPPICAIPPORULKŌL (words or forms being arranged in such a way that a word or form in the middle is to be attached to the preceding and succeeding portions of a verse to arrive at the intended meaning) and KONTUKŪTTUP-PORULKŌL (words in a verse being arranged in such a way that any form from any position can be linked and correlated with another to arrive at the intended meaning).

porulkōlmurai Hermeneutics, the theory of interpretation. Today it refers to interpretive methods leading to the perception, interpretation, and understanding of texts.

porultataimoliyani (Also PORULVILAKKU) A figure of speech and a sub-class of TATAIMOLIYANI in which the statement is heightened by the suggestion of an apparent contradiction in relation to the structure of the subject matter (PORUL).

porultelivu Vide VAITARUPPANERI.

porulpinvarunilai Vide PINVARUNILAIYANI.

porulmayakkam Ambiguity. A special poetic device: the use of a word or expression such that two or more distinct references/ diverse kinds of connotation are equally relevant. The major causes of ambiguity are words that have multiple meanings, unusual syntax, inordinate brevity, use of pronouns without proper referents, etc.

William Empson distinguishes seven main types of ambiguity, viz., (1) a detail being effective in several ways simultaneously, (2) two or more alternative meanings being resolved into one, (3) two apparently unconnected meanings being given simultaneously, (4) alternative meanings combining to make clear a complicated state of mind in the author, (5) an idea striking the author in the midst of the creative process and the resultant confusion, (6) something appearing to contain a contradiction, and (7) the author being found unclear as to what he is saying.

porulmarapillāp poymoli Vide URAI 2.

porulmutalnilait tivakam Vide TIVAKAVANI.

porulmutalvātam Materialism.

porulmuran Vide MURANTOTAI and MURANANI.

porulmolikkāñci A PURAM sub-situation: 1. Describing the principles of conduct that ensure happiness in this life and the life to come. 2. Sages describing the basic truth of their experience.

poruḷmoḻiyaṇi A figure of speech which informs of the principal objects of human pursuit.

poruḷvakai Vide AKAPPĀṬṬUṞUPPU.

poruḷvañci A verse genre: poem on a given sub-situation in PUṞAM.

poruḷvayiṟpirivu A phase in the love relationship between the AKAM hero and the heroine: separation of the hero from the heroine in pursuit of wealth.

poruḷvayiṟpirivu talaimakaṉtaṉṉāl uṇarnta tōḻi talaimakaṭku uṇarttal Vide TALAIMAKAṈPIRIVU TŌḺI TALAIMAKAṬKU UṆARTTAL.

poruḷvayiṟpirivu talaivaṉ pāṅkikku uṇarttal Vide TALAIMAKAṈPIRIVU TŌḺI TALAIMAKAṬKU UṆARTTAL.

poruḷvaḻu Vide PORUṬKUṞṞAM.

poruḷvilakku Vide PORUḶTAṬAIMOḺIYAṆI.

poruḷvēṟṟumai A figure of speech: a sub-class of VĒṞṞUMAIYAṆI in which two different things of similar characteristics are spoken of.

poruḷaṭaivu Subject index.

poruḷaṇi Vide AṆI.

poruḷaticayam Vide ATICAYAVAṆI.

poruḷantāti (Also PORUḶICAIYANTĀTI) A variety of ANTĀTITTOṬAI in which the repetition of the ending is confined to mere sense and has no reference to word or sound. Cf. IYALICAIYANTĀTI.

poruḷavanuti Vide AVANUTIYAṆI.

poruḷākupeyar (Also MUTALĀKUPEYAR) A figure of speech: metonymy, where the whole is put for its part. Cf. CIṈAIYĀKUPEYAR.

poruḷāṉmavātam Hylozoism. The doctrine that life is a property or derivative of matter, that life and matter are inseparable, and that matter possesses a spiritual component. Cf. AṈAITTU ĀṈMAVĀTAM.

poruḷāṉantam Vide ĀNANTAKKUṞṞAM.

poruḷicaiyantāti Vide PORUḶANTĀTI.

poruḷiṭainilaittīvakam Vide IṬAINILAIPPORUḶ TĪVAKAM.

poruḷiṭaiyiṭutal Vide UTTI.

poruḷil ceyyuḷ Nonsense verse. A type of light verse (POḺUTUPŌKKUK KAVITAI) that emphasizes rhythmic and sound effects over meaning. It also frequently makes use of absurd or unlikely situations or events.

poruḷilakkaṇam Treatise on AKAPPORUḶ.

poruḷilakūṟal Vide NŪṞKUṞṞAM.

poruḷiṉṟuytta pērāṉpakkam *A sub-situation* under the PUṞAM theme VAÑCITTIṆAI: the courage of deploying the army *disregarding the enemy.*

poruḷuvamai A figure of speech and a sub-class of UVAMAI: simile in which the *qualities of two things are compared.*

poruḷoṭupukaṟal A sub-situation under the PUṞAM theme VĀKAITTIṆAI: speaking of the *quest for eternal truth abandoning the* worldly desires.

poruḷoṭupuṇarnta nakaimoḻi Vide URAI 2.

poruḷoṭupuṇarntapakkam A sub-situation under the PUṞAM theme VĀKAITTIṆAI: the way of getting material wealth.

polippāṭṭu Song sung by farmers on the threshing floor in praise of the landlord at the end of a harvest.

polivaḻivu uraittu varaivukaṭātal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante urging the hero

to marry the heroine by pointing out the withering of the loveliness of the heroine.

polivumaṅkalam A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: celebrating the occasion of a son being born to the king.

polippaḷapeṭai Vide ALAPEṬAITTOṬAI.

polippiyaipu Vide IYAIPUTTOṬAI.

polippu Vide POḺIPPUTTOṬAI.

polippu oppumaikkūṭṭam Vide UṬAṈILAIC-COLLAṆI.

polipputtiraṭṭal To give the substance, as of a passage.

polipputtoṭai Versification in which there is MŌṈAI, etc. in the first and third feet of a four-foot line.

polippuniralniṟai Vide NIRALNIṞAI.

polippumuraṉ Vide MURAṆTOṬAI.

polippumōṉai Vide MŌṈAI.

polippurai Vide URAI 1.

polippetukai Vide ETUKAI.

polilkaṉṭumakiḻtal A sub-situation under the AKAM theme PĀṄKARKŪṬṬAM: the hero, having arrived at the grove, rejoicing over its loveliness as it bears similitude to the heroine's gracefulness.

poliliṭaiccēṟal Vide TANTATEYVAM TARUMEṈAC-CĒṞAL.

polutukaṉṭiraṅkal 1. A sub-situation under the AKAM theme ORUVAḶITTAṆATTAL: the pining of the heroine at eventide for her absent lover. 2. A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the pining of the heroine at eventide for her absent lover.

polutukaṉṭumayaṅkal Vide POḺUTUKAṆ-ṬIRAṄKAL.

polutupōkkuk kavitai Light verse. Different forms of verse (nursery rhymes, parodies, nonsense verse, etc.) meant to entertain and lacking serious intent.

polutumaruppāṭal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine having had the joy of union without being apportioned into tryst by day and tryst by night.

porāmai A MEYPPĀṬU other than the principal eight: jealousy.

porinutalviyarttal A MEYPPĀṬU pertaining to the first phase of pre-marital love: (heroine) having beads of sweat on the forehead.

poraiyuvanturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante praising the forbearance of the heroine as the hero has gone seeking courtesans.

poṉṉaṇi uraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante telling the hero of the impending betrothal of the heroine, implicitly urging him to act decisively.

poṉṉūcal Vide ŪCAL.

poṉṉūcaṟparuvam Vide ŪCAṞPARUVAM.

pōkkaḻuṅkutal Vide CELAVAḺUṄKUTAL.

pōkkaṟivittal A sub-situation under the AKAM theme UṬAṈPŌKKU: as the heroine asks of the reason for the hero's consent to elopement, the confidante replying that with the consent of the parents hardly likely, elopement was the only means to their union.

pōkkiyal Vide AṬAKKIYAL.

pōkkiri nāval Picaresque novel, a novel that realistically recounts the adventures of a carefree but engaging rascal who always

manages to escape by the skin of his or her teeth.

pōkku Vide AṬAKKIYAL.

pōntai A PUṞAM sub-situation: praising palmyra flower, the totemic flower of the Cēra kings.

pōrkkaḷattoḻital A sub-situation under the PUṞAM theme KARANTAITTIṆAI: describing a warrior fighting to the last on the battle-field without retreating.

pōrkkeḻuvañci A verse genre: panegyric on an army marching to battle, the warriors being decked with wreaths of *vañci* flowers.

pōrmalaital A sub-situation under the PUṞAM theme KARANTAITTIṆAI: surrounding the enemy warriors who have seized the cattle and engaging them in a fierce battle.

pōlacceytal Imitation (mimesis). In literary criticism, imitation has two distinct applications, viz., (i) to define the nature of literature and the other arts, and (ii) to indicate the relation of one literary work to another which served as its model. As regards the first, it is the transference (representation) of human action through the vehicle of poetry. In the second sense, it refers to the concept that a poet should "imitate" the established models, or "classic" works, in that genre. A specialized use of the term describes a literary work which deliberately echoed an older work but adapted it to subject matter in the writer's own age.

pōliccenneṟip paṭaippu Pseudo-classical literature.

pōlinūl Potboiler.

pōlimai Fallacy.

pōṟṟippāṭal 1. (Also VĀḺTTUPPĀṬAL) Song of benediction. 2. Ode, a long meditative lyric treating a lofty theme in a lofty manner.

pōṉmaik kalai Mimetic art, that assumes artworks to be reflections or representations of life and the world in general.

pōṉmaikkōṭpāṭṭut tiṟaṉāyvu Mimetic criticism. See PŌLACCEYTAL.

makkaṭkati Vide CEYYUṬPORUTTAM.

makaṭpālikal A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: speaking of the state of the besieging king having demanded the daughter of the enemy king.

makaṭpāṟkāñci A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: describing the refusal of a person belonging to an ancient clan to give his daughter in marriage to a king who asks for her hand.

makaṭpēccuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante telling the hero of the proposals from others of marriage to the heroine, implying thereby that he should either come with a proposal of marriage himself or arrange for elopement.

makaṭūukkuṇam (Also MAKAḶIR NĀṞKUṆAM) Feminine qualities numbering four, viz., NĀṆAM or NĀṆ (bashfulness, modesty), MAṬAM (simplicity, credulity, artlessness), ACCAM (fear), and PAYIRPPU (delicacy). Cf. ĀṬŪUKKUṆAM.

makaṭūumuṉṉilai A poem the structure of which has a female as an addressee. Cf. ĀṬŪUMUṈṈILAI.

makavukaṇṭu iṟaiyōṉmakiḻcci kūrtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero being delighted on seeing his son.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

makalmaruttumolital A sub-situation under the PURAM theme NOCCITTIṆAI: describing the refusal of a chieftain to give his daughter in marriage to a hostile warrior when demanded.

makaḷ vēṟṟumaikaṇṭu naṟṟāy ceviliyai viṉātal Vide TALAIMAKAḶ VĒṞRUMAIKAṆṬU NAṞṞĀY CEVILIYAI VIṈĀTAL.

makaḷir nāṟkuṇam Vide MAKAṬŪUKKUṆAM.

makaḷirpparuvam Vide EḺUVAKAIPPARUVAM.

makācaivam A CAIVAM sect which holds that the initiate should wear holy ashes, *rudrākṣa* beads and matted hair, and meditate on Civaṉ, in His conditioned and unconditioned forms, one of sixteen CAIVAM.

makāpatumapantam/makāpatumam A kind of CITTIRAKKAVI of great complexity.

makimā Vide AṬṬAMĀCITTI.

makiḻcciyaṉi Vide ĀRVAMOḺIYAṈI.

makiḻnturaittal A sub-situation under the AKAM theme MAṈAÑCIṞAPPURAITTAL: the hero's wedding drum heard, the confidante speaks in joy at the for- bearance of the heroine all through the separation.

makiḻnaṉ Vide ŪRAṈ.

makēntiracālam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

maṅkalam Vide TAKUTIVAḺAKKU.

maṅkalanilai 1. A sub-situation under the PUṞAM theme PĀṬĀNTIṆAI: praising the king in auspicious terms as he wakes up in the morning. 2. A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: saying that the king is after auspicious things of abiding nature.

maṅkalappāṭal Vide CŌPAṈAPPĀṬṬU.

maṅkalapporuttam Vide CEYYUṬPORUTTAM.

maṅkalavaḷḷai (Also MAṄKALAVEḶḶAI) A verse genre: poem on a chaste lady of a noble birth, in nine mixed stanzas of VEṆPĀ and VAKUPPU metres or one KALIVEṆPĀ or nine stanzas either in VEṆPĀ or VAKUPPU metre.

maṅkaḷavāḻttu Benediction.

maṅkaḷaveḷḷai Vide MAṄKALAVAḶḶAI.

maṅkaḷācaraṇai (Also VĀḺTTU) Prefatory verse to a book or poem, of which there are three kinds, viz., VĀḺTTU (invocation or praise of the deity at the beginning of a work), VAṆAKKAM (verses in praise of God, guru, etc., at the commencement of a work) and VATTUNIRTTĒCAM (indication of the subject matter of the work).

maṅkai Vide EḺUVAKAIPPARUVAM.

macalā An Islamic Tamil verse genre: catechism.

mañcari A verse genre: (i) poem on the prince: the hero coming in procession for ten days, the heroine falling for him, on the nineth day her venturing into the courtyard to have a glimpse of him, his coming on an elephant on the tenth day; the distress of the heroine in separation thereafter. It does not treat of men of trading community. (ii) poem on the prince: the hero falling for a woman as he goes in procession, his distress at not getting her hand, marrying her later through the help of the minister, and their joyous union.

mañcarippā A kind of poetic composition.

mañcaḷ eḻuttu Pornography. A work of fiction in which there is a considerable emphasis on sexual activity, and which is, as a rule, written in such a way as to arouse sexual excitement.

maṭakkaṇi (Also MAṬAKKU and YAMAKAM) A sound-based figure of speech (COLLAṆI): repetition of a word, syllable (ACAIMAṬAKKU), foot (CĪRMAṬAKKU) or line (AṬIMAṬAKKU) of poetry in a stanza, each time in a different sense, which expands into ŌRAṬI MAṬAKKU (repetition of a word or foot in one line only), IRAṆṬAṬI MAṬAKKU (repetition of a word, foot or line in two lines), MŪṈṞAṬI MAṬAKKU (repetition of a word, foot or line in three lines) and MUṞṞU MAṬAKKU (repetition of the whole of the first line as the second, third and fourth lines). At another level the MAṬAKKU forms are ĀTI MAṬAKKU also called AṬIMUTAṈMAṬAKKU or TALAIMAṬAKKU, (repetition of the first two feet of a line), IṬAIMAṬAKKU (repetition of the two middle feet), KAṬAIMAṬAKKU (repetition of the last two feet), ĀTIYŌṬU IṬAIMAṬAKKU (repetition of the first two feet and that of the two middle feet of the same line), ĀTIYŌṬU KAṬAIMAṬAKKU (repetition of the first two feet and that of the last two feet of the same line), IṬAIYŌṬU KAṬAIMAṬAKKU (repetition of the two middle feet and that of the last two feet) and MUḺUTUM MAṬAKKU (repetition of the first, the middle and the last two feet of a line). We have also ANTĀTI MAṬAKKU (repetition of the first and the last feet in every line of a stanza, the whole being composed on the ANTĀTI patten), PĀTAKA MAṬAKKU or PĀTA MAṬAKKU (repetition of the first and the second lines and again the repetition of the third and the fourth lines) and AṬUKKU MAṬAKKU (repetition of letters, words or lines).

maṭakkiyal Vide AṬAKKIYAL.

maṭakku Vide MAṬAKKAṆI.

maṭaṅkutal naviṟciyaṇi A figure of speech in which either by double entendre or by sound change another idea is attributed to the one denoting a particular idea.

maṭantapavuraittal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine's (after the union) utterances devoid of feigned ignorance.

maṭantai Vide EḺUVAKAIPPARUVAM.

maṭam Vide MAKAṬŪUKKUṆAM.

maṭamai One of the sources of the MEYPPĀṬU NAKAI (laughter): accepting an idea , etc., without discrimination.

maṭal 1. A verse genre dealing with the theme of MAṬALĒṞUTAL. 2. Vide IṈPAMAṬAL. 3. An epistle.

maṭaltiṟam Vide IRANṬU KUṞAIPEṞĀTU VARUNTIYA KIḺAVŌṈ MAṬALĒ PORUḶEṈA MATITTAL.

maṭalūrtal/maṭalēṟutal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the hero riding the palmyra horse in public with a view to proclaiming his love for the heroine.

maṭalēṟum vakaiyuraittal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero expressing his resolve to ride the palmyra horse even if it were at the cost of his honour.

maṭaṟkūṟṟu Vide PERUNTIṆAI.

maṭaṟkūṟṟoḻital Discontinuing the proclamation of MAṬAL.

maṭaṟkūṟal Proclaiming the intention to mount the MAṬAL.

maṭimai A MEYPPĀṬU other than the principal eight: laziness, lassitude, indolence.

maṇṭalaccīrantāti A kind of CĪRANTĀTI in which the last foot of the last line of a stanza is the same as the first foot of its first line.

maṇṭalavantāti Vide ANTĀTITTOṬAI.

maṇṭalittal Literally, to form into a circle, it refers to the composition of a poem so that the last letter, syllable or foot of its last line or stanza is the same as the first letter, syllable or foot of its first line or stanza.

maṇṭaliyāḷ A primary melody-type.

maṇṭilayāppu Verse of four feet to a line.

maṇṭilaveḷiviruttam A sub-class of VEḶI VIRUTTAM (an auxiliary metre): four lines in most cases and three lines in a few; with the same detached foot in every line; unlike in NILAIVEḶIVIRUTTAM, the interchange of lines of a verse does not change the meaning.

maṇṭaippāṇar A class of PĀṆAR, with begging bowls.

maṇṇumaṅkalam A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: 1. Describing the ceremonial bath of a king on the day of his coronation and on the successive anniversaries of that day. 2. Describing the purificatory bath of a victorious king on the destruction of a hostile fortress. 3. Describing the ceremonial bath of a conqueror when he assumes the crown, name and title of his vanquished enemy. 4. A literary genre on the above themes.

maṇvācaṉai Local colour. The depiction of the distinctive features (dialect, dress, mannerisms, culture, etc.) of a particular region, usually in prose writing.

maṉañcirappuraittal Vide ILVĀḶKKAI.

maṉantavaṉ pōyapiṉvanta pāṅkiyōṭu iṉaṅkiyamaintaṉai iṉitiṟpukaḻtal A sub-situation under the AKAM theme PARAṬṬAIYIṞPIRIVU: the heroine, with her sulking gone and union with the hero accomplished, praising her son to her confidante (the son had intercepted his father proceeding to the prostitutes).

maṇam (Also MAṈṞAL). Marriage of which there are eight kinds, viz., PIRAMAM, TEYVAMAṆAM, PIRĀCĀPATTIYAM, ĀRIṬAM, KĀNTARUVAM, ACURAM, IRĀKKATAM and PAICĀCAM.

maṇamaṅkalam A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: the king of great prowess having had union with his lady.

maṇamaṉaiccenṟuvanta cevili poṟṟoṭi kaṟpiyal naṟṟāykku uṇarttal Vide KAṞPARIVITTAL.

maṇamuracukūṟal A sub-situation under the AKAM theme MAṆAÑCIṞAPPURAITTAL: the confidante announcing the arrival of the hero with the wedding drum playing.

maṇamuracu kēṭṭu makiḻnturaittal A sub-situation under the AKAM theme VARAIPORUḶPIRITAL: the inmates of the heroine's household speaking joyously on hearing the wedding drum of the hero.

maṇippiravāḷam A kind of prose style in which words of Sanskrit and Tamil are mixed.

maṇipūrakam Vide ĀṞĀTĀRAM.

maṇimālai A verse genre: poem of twenty VEṆPĀ and forty KALITTUṞAI.

maṇiyūcal Vide ŪCAL.

maṇiyaip pukaḻtal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante praising the garland of gems presented by the hero.

mattimaṇṭpam Vide IṬAINILAITTĪVAKAM.

mataṅkiyār/mataṅku Vide KALAMPAKAM.

matam 1. Vide AṞUPAKAI. 2. Opinion; belief, as informing the pistemological structure of a treatise, being of seven kinds, viz.,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

IRUVAR MĀṞUKŌḶ ORUTALAI TUṆIVU (taking one between two divergent opinions), UṬAṈPAṬAL (agreeing to the proposition of others), TĀNĀṬṬIT TANĀATU NIṞUPPU (laying down a proposition and establishing it by evidence), PIṞAR TAMMATAMĒṞKOṆṬU KAḶAITAL (rejecting a proposition after weighing it), PIṞAR NŪṞKUṞṞAM KĀṬṬAL (pointing out the defects in other treatises), PIṞITOṬUPAṬĀṈ TAṈMATAM KOḶAL (holding one's proposition without agreeing to that of others), and MAṞUTTAL (rejecting the propositions of others).

matalaivāḻttu A PUṞAM sub-situation: theme in which the pillar supporting the audience hall of a hero is extolled.

mataṉacāttiram Vide AṞUPATTUNĀṈKU-KALAIKAḶ.

mataṉaciṅkāram A verse genre: poem on the erotic theme of the hero's passion for the heroine, their coming together and the bliss of their union, composed in VEṆKALIPPĀ metre.

mataṉavicaiyam A verse genre: poem on the hero on expedition in search of a woman of his choice for marriage, and the women gathering in front of his elephant as he goes in procession.

matikkaṇam Vide CANTIRAKAṆAM.

matippīṭṭut tiṟaṉāyvu Judicial criticism. It attempts not merely to communicate, but to analyse and explain the effects of a work in terms of its subject, organization, and techniques, and to base the critic's individual judgements on general standards of literary excellence.

matippurai Review. A short discussion, usually evaluative, of current literature in a paper, journal or periodical.

matiyiṉ avaravar maṉakkaruttu uṇarttal Vide PĀṄKI MATIYIṈ AVARAVAR MAṈAK-KARUTTU UṆARTTAL.

matiyuṭampaṭuttal A phase in the love relationship between the hero and the heroine: the hero bringing the confidante of the heroine round into helping him meet the heroine, by engaging her into a suggestive dialogue of his relationship with the heroine.

matiyuṭampaṭutal A sub-situation under the AKAM theme NĀṈANĀṬṬAM: the confidante becoming fully aware of the union between the hero and the heroine.

matiṉmicaikkavarnta mēlōrpakkam Vide EYILTAṈAIYAḺITTAL.

maturakavi Vide KAVI.

maturapāṭaṉam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

mantimēlvaittu varaivukaṭātal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante urging the hero to marry the heroine by pointing to the conjugal felicity of the monkeys.

mantiracāttiram Vide AṞUPATTUNĀṈKU KALAIKAḶ.

mantiram A verse genre: formulaic-symbolic averments of savants and sages.

mayakkaṭi vañcippā Vide VAÑCIPPĀ.

mayakkaniralniṟai Vide NIRALNIṞAI.

mayakkam Vide AVATTAI.

mayakkavaṇi (Also TIRIPATICAYAM) A figure of speech in which one object is mistaken for another.

mayakkavantāti Vide ANTĀTITTOṬAI.

mayakkavuvamai (Also MŌKAVUVAMAI) A figure of speech and a sub-class of UVAMAI: comparing an object of one's longing with another object out of infatuation with the former.

mayakkavoḻippu A figure of speech in which the confusion between two things is removed by pointing out the difference.

mayakkiyaipu Agreement of the final forms of lines or feet along with other kinds of agreement.

mayaṅkakkūṟal Vide NŪṞKUṞṞAM.

mayaṅkavaittal Vide NŪṞKUṞṞAM.

mayaṅkicai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

mayaṅkicai akaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

mayaṅkicai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

mayaṅkicai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

mayaṅkicai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed). with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

mayaṅkicai oḻukal iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medials.

mayaṅkicai oḻukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

mayaṅkicai oḻukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

mayaṅkicai oḻukal melivaṇṇam One of the specific sound features of a verse

(VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasals.

mayaṅkicai oḻukal valivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosives.

mayaṅkicaikkoccakam A species of KOCCAKAKKALI verse marked by the elements of KALI occurring in a mixed order. It branches into AYALMAYAṄKICAIK-KOCCAKAM and IYALMAYAṄKICAIK-KOCCAKAM.

mayaṅkicai mellicai iṭaivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of medial consonants.

mayaṅkicai mellicai kuṟilvaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of short vowels.

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mayaṅkicai mellicai melivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

mayaṅkicai mellicai valivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of plosives.

mayaṅkicai vaṉṉam A specific sound feature in verse (VAṆṆAM): overall coalescent rhythm, being of twenty sub-classes, (For description of each sub-class, see headwords beginning MAYAṄKIÇAI).

mayaṅkicai vallicai iṭaivaṉṉam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and a stone rolling over another stone) effected by the dominance of medial consonants.

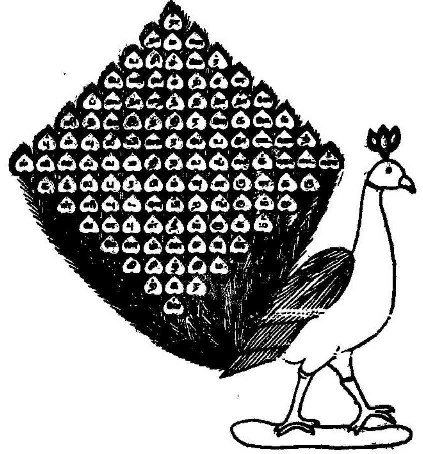
mayaṅkicai vallicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and a stone rolling over another stone) effected by the dominance of short vowels.

mayaṅkicai vallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of long vowels.

mayaṅkicai vallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of nasal sounds.

mayaṅkicai vallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of plosives.

mayilvākaṉappantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the spread feathers of the peacock, as well as both the feathers and the body, as under:



வேற்கர மகிழ்சிகி மேலாம் வாசவன்
மகளும் நீள்புன வள்ளி யுடனே
பிறங்கும் முருகனருளவும் பிரபலக்
கல்வி செல்வ மதிநலங் கைக் கொடை
சொற்கொடை தூயபே ரவையிலீயும்
புனிதனே இந்திரபோக யோகனே
தாதா தந்தை தாயைப் பேணியே
சற்சனர் மெச்சிய நாமனே
ராமச்சந்திர நம்பிநீ வாழ்கவே.

தனதன தனதன தனதன தனதன தனதன தனதன
வரதந திபநக ரசுமுக வொருகுக வறிதுத புவிரிவிதி
மரகத வரிபர மதுகளி லசலவி மலமழ வெனலிரிய
மரபுறு குறுமுனி வருதிம யலசர மதிவிரி விபுதகுரு
சுரபதி நவரச பாததி நகரம துகமழு முனிவருதி.



mayiloṭukūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante speaking to the peacock of the need for marriage, to be heard by the hero around, referring to the end of their watch of the millet field which has been harvested.

mayilōṭu pukaṟal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero talking to a peacock, as he waits for the arrival of the heroine.

mayūraviyalveṇpā Agreement in the number of letters among the lines of a stanza, except the last which has more letters.

marakkāl A dance of Goddess Durga on stilts, slaying the acuras who attacked Her assuming the shapes of reptiles, one of the varieties of KŪTTU.

maraṇattāṉam Vide TĀṈAM.

marapu 1. Traditional usage or convention. 2. Vide CEYYUḶUṞUPPU.

marapukkavitai Traditional poetry.

maraputtoṭar Idiom.

marapunilaippaṉuval Lisible (readerly). Roland Barthes divides texts (PAṈUVAL) into two categories: (i) Lisible (readerly) and scriptible (writerly) (NAVIṈATTUVAP-PAṈUVAL). The former indicates a certain dependence on convention, which facilitates interpretation. The latter implies a significant degree of experimentation, making a text difficult to interpret.

maruṅkaṇaital A sub-situation under the AKAM themes PĀṄKAṞKŪṬṬAM and PĀṄKIYIṞ-KŪṬṬAM: the hero coming closer to the heroine and embracing her.

maruṭkai One of the eight principal MEYPPĀṬU:, wonder.

maruṭkai uvamai Vide KŪṬĀ UVAMAI.

maruṭcinilai Hallucination.

maruṭpā Poem in which VEṆPĀ and ĀCIRIYAPPĀ metres occur alternately.

marutanilappaṟai (Also MARUTAPPAṞAI) Drum of the agricultural tract.

marutappaṉ A morning melody-type peculiar to agricultural tract.

marutappaṟai Vide MARUTANILAPPAṞAI.

marutam 1. An AKAM concept: one of the five-fold classification of AKAM landscape: agricultural tract. 2. An AKAM theme: promiscuous conduct by the hero and sulking by the heroine, as appropriate to the agricultural tract. Its PUṞAM parallel is UḶIÑAI.

marutayāḻ 1. A lute peculiar to agricultural tract. 2. A primary melody-type.

marutayāḻttiṟam Secondary melody-types of the MARUTAPPAṈ, of four kinds, viz., *navir, vaṭuku, vañci* and *ceytiṟam*.

maruvutaluraittal Vide AṈṈAVARKĀTAL AṞIVITTAL.

maruḷ A secondary melody-type of the KUṞIÑCI class, one of eight KUṞIÑCI-YĀḺTTIṞAM.

maruḷcentoṭai Vide CENTOṬAIMARUḶ.

marūu Vide IYALPUVAḶAKKU.

mal A dance of God Kṛṣṇa after wrestling with and vanquishing Bāṇāsurā, one of the varieties of KŪTTU.

mallayuttam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

malveṉṟi A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing victory in a wrestling match.

malakari A melody-type of the KUṞIÑCI class.

malam Vide MUMMALAM.

malayamārutam/malayāṉilam A secondary melody-type.

malar A formula of a metrical foot: one NIRAI occurring as the last foot in the last line of a VEṈPĀ. Cf. NĀḶ.

malarcciyaṇi A figure of speech in which a general idea is brought in to establish a particular idea and again another particular idea is enlisted to establish the above general idea.

malital/malivu An AKAM concept: to be elated during coition.

malaināṭaṉ (Also VEṞPAṈ) An AKAM concept: chief of the hilly (KUṞIÑCI) tract.

malaippantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a hill with its summit as under:

சீரக மேவிய தென்குமரி யணித்தே
நாஞ்சில் நாட்டினில் வாழ்மாண் நற்குடி
காசினி காக்கும் வேளிர் நந்தமிழ்
மரபின் மணியென்ன வந்தனன் மருமலி
செந்தமிழ் நாடகஞ் சீர்பெற் றோங்கவேள்
பகவதி யிளவல் பாங்கினில் நடிக்க
மன்னு பேருள வளவன் ராச
ராசன் மலிகவி ஔவையார் முதலணி
வண்பல கூத்துயர் வாகவே அரசனோர்
நடிக்கமா நிலமே நயம்பெற மாச்சபை
வாழ வானோர் கொடைபொழிந்து முதவி
முருகனை யேத்தியே வாய்மை தனமெனப்
பொன்னா ரகமுங் கனகம் பொலிய
மாரி கவிஞரல் மீள யுத்தி
யீகை கருணை யோங்க
மங்கள மாக வாழியர் மகிழ்ந்தே.

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க்	ங்	ச்	ஞ்	ட்	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ன்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

malaivamaiti A figure of speech: poetic license, error or impropriety of ideas, considered proper either contextually or aesthetically, being of six kinds, viz., ITAMALAIVAMAITI (allowing ITAMALAIVU) KĀLAMALAIVAMAITI (allowing KĀLA-MALAIVU), KALAIMALAIVAMAITI (allowing KALAIMALAIVU), ULAKAMALAIVAMAITI (allowing ULAKAMALAIVU), NIYĀYAMALAI-VAMAITI (allowing NIYĀYAMALAIVU) and ĀKAMAMALAIVAMAITI (allowing ĀKAMA-MALAIVU).

malaivu Error or impropriety in ideas, being of six kinds, viz., ITAMALAIVU (wrongly assigning natural products to places where they are not found), KĀLAMALAIVU (wrongly assigning occurrence of a particular time to another time), KALAIMALAIVU (anything opposed to arts and sciences), ULAKAMALAIVU (non-conformity with the opinions of the good and the great), NIYĀYAMALAIVU (contradicting the logical order of the universe) and ĀKAMAMALAIVU (contrary to scriptures). Cf. MALAIVAMAITI.

maḷapulavañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: describing the plunder and loot of the enemy's country to their great suffering.

maḷalaippāṭal Nursery rhyme.

maṟṟataṟku ākkalaṉi A figure of speech in which the accepted cause of an action is brought to bear on another action which is opposed to the earlier one; a figure in which the means of a deed is sought to be applied to another deed which is opposed to the earlier one; a figure of speech in which the instrument of an action is sought to be applied to another deed which is opposed to the earlier one.

maṟṟetirkōṭal A sub-situation under the AKAM theme VARAITAL: the hunters receiving the hero coming to wed the heroine.

maṟṟoṉṟuviṟittal Vide NŪṞKUṞṞAM.

maṟakkaḷavañci 1. A verse genre: poem on war fought by a king, composed in accordance with PUṞAM conventions in VAÑCIPPĀ metre but interspersed with KUṞALAṬI, CINTAṬI and ALAVAṬI.

maṟakkaḷavaḻi A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing a king as ploughing the field of battle. Cf. AṞAKKAḶAVAḺI.

maṟakkaḷavēḷvi Vide KAḶAVĒḶVI.

maṟakkāñci 1. A sub-situation under the PUṞAM theme KĀÑCITTIṆAI the demonst-ration of the martial prowess of the king wearing a foliage wreath. 2. A sub-situation under the PUṞAM theme KĀÑCIT-TIṆAI: a warrior, who has received a wound in his breast in battle, tearing open that wound and dying in utter disdain of life.

maṟattal Vide AVATTAI.

maṟam Vide KALAMPAKAM.

maṟamullai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: speaking of the valorous soldier's proud refusal of the generous offer of gifts by the king.

maṟavāmaikūṟal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞULIPPIRIVU: the hero telling the confidante of his not forgetting the heroine while in his camp.

maṟaṉuṭaippāci Vide ŪṞCCERUVIḺNTA PĀCIMAṞAṈ.

maṟi uru Leitmotif. An image or phrase that recurs throughout a work, each time evoking past associations in such a way as to serve as a subtly unifying element of the work as a whole. Cf. AṬIKKARUTTU and IḶAIPORUḶ.

maṟinilaip poruḷ Absence of correspondence in the combinations of letters, words or lines of a verse. e.g. *ñimiṟu - miñiṟu. Curai āḷa ammi mitappa-curai mitappa ammi āḷa.*

maṟuttal Vide MATAM 2.

maṟuttaṟku arumaimāṭṭal Vide TŌḺI TALAIVAṈAI MAṞUTTAṞKU ARUMAIMĀṬṬAL.

maṟuttukkūṟal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞUḺIPPIRIVU: the heroine refuting the contention of the confidante that it is not the real rainy season.

maṟuttumoḻinilai A figure of speech.

maṟuttetirkōṭal An AKAM sub-situation: the heroine accepting the hero's request for union which she spurned earlier.

maṟutalai Travesty. A type of low burlesque (NAIYĀṆṬI) that treats a dignified subject in an especially undignified way. It ridicules a subject, literary convention, or specific work by employing a grossly low style.

maṟutalaicitaittu taṉtuṉipu uraittal Vide UTTI.

maṟupārvai Re-vision. A form of feminist criticism (PEṆṆIYAT TIṞAṈĀYVU), it seeks to reinterpret literary works of the old with a view to identifying in them conceptualizations of woman as a creature of domestic fetters, and as a servile being in the matriarchal order. The works of this school of critics are a polemical protest against what they find a literature of phallocentrism.

maṟuporuḷuvamai Vide ETIRPORUḶUVAMAIYAṆI.

maṟumalarcci Renaissance. Originally, a sustained creative and intellectual excellence in arts and literature and science in Europe between 1200 and 1600, the term now is extended to suggest a significant transformation of and shift in human perspective that specifically manifests in the literature of a given period.

maṟumaiyiyal Eschatology. Concern with what happens after humans die, or after the end of the world and life as we know it.

maṟaimoḻi A literary genre: concealed, mystic utterances.

maṟaiyaṇi A figure of speech in which the shared features between two things keep their differences unperceived. Cf. MAṞAIYĀMAIYAṆI.

maṟaittamaikūṟi nakaitturaittal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero tending to look for union with the heroine outside the sphere of the confidante's help, the confidante laughs at him implying the impracticability of such a possibility.

maṟaintavaiyuraittal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine expressing in the marital stage what went on during the pre-marital period.

maṟainilai āciriyar Implied author. A creation of the real author in his work with a view to representing himself or herself to the reader. He is the "ideal, literary, created version" of the real author. He can also be called ***āciriyappōli.***

maṟainilai vācakar (***vācakappōli***) Implied reader, the reader intended, even created by the text. Wolfgang Iser calls him a "construct" of the text who "embodies all those predispositions necessary for a literary work to exercise its effect". Stanley Fish calls him "informed reader"

and Gerald Prince refers to him as the "narratee".

maraippirai Vide IRAIYANI.

maraiyāmaiyani A figure in which the shared features between things are brought to bear on their differences. Cf. MARAIYANI.

maraiveḷippaṭutal An AKAM concept: the secret (pre-marital) love between the hero and the heroine being known to others.

manmatan Vide KĀMAKKAṬAVUḶ.

manmatōpālampanam Reviling of Kāman by the heroine suffering from pangs of love, a feature of the verse genres like ULĀ.

manral 1. Vide MAṆAM. 2. A melody-type of the desert (PĀLAI) tract.

manral manaivaru cevilikku ikuḷai anpuravu uṇarttal Vide PĀṄKI MAṆAMAṆAICCENRA CEVILIKKU IRUVARANPUM URAITTAL.

mannaviruttam Vide ARACAVIRUTTAM.

mannurutoḻil One of the two classes of the PURAM theme VEṬCITTIṆAI (the other being TANNURUTOḺIL): describing the capture of enemies' cows by a king's soldiers under his orders.

mannaikkāñci Vide INNĀNENRU IRAṄKIYA MANNAI.

manattoṭunērtal A sub-situation under the AKAM theme KURAINAYAPPUKKŪRAL: with the confidante warning the heroine against the consequences of her refusal to openly admit her love for the hero, the heroine coming around and reflecting on the need to respond to the hero's advances.

manappativiyal Impressionism. A technique in writing by which to capture the fleeting impressions of characters, settings and events, depicted subjectively as they appear through the filter of the writer's moods and personal perceptions. Also see UṆARCCIVAḶI ĀRĀYCCI and NANAVŌṬAI.

manamutalvātam Mentalism.

manitanēyakkōṭpāṭu Humanitarianism, a doctrine, attitude or way of life that seeks to promote human welfare and social reform.

manitamaiyavātam Humanism. An anthropocentric movement, it seeks to dignify and ennoble man by making him realize his potential powers and gifts. As a form of philosophy, it concentrates on the perfection of a worldly life, rather than on the preparation for an eternal and spiritual life.

manaipukalkanṭa vāyilavarkūral A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the utterance of the attendant-messengers as they see the hero enter his house.

manaiyavar makiḻtal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero returning from the prostitutes, the rejoicing of the inmates of his house.

manaiyaram Domesticity. An aspect of the patriarchal (ĀṆĀTIKKAM) doctrine of separate spheres, according to which a woman's place is in the privacy of the home, whereas a man's place is in the wider public world. Domesticity and the larger doctrine of separate spheres have been identified by feminist and gender critics (See PENNIYAM, PENNIYAT TIRAṆĀYVU and ORUPĀLCĒRKKAIT TIRAṆĀYVU), which have evolved into a whole body of feminist poetics and feminist ideology.

mākatar Vide IRUNTĒTTUVĀR.

māccariyam Vide ARUPAKAI.

māccīr (*mā*) Metrical foot of two ACAI ending in NĒR.

māṭṭu Vide KŌḶ.

māṭṭerintolukal Vide UTTI.

māṇikkamālai pantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the garland of rubies, with each ruby accommodating one letter, and with fewer letters in the diagram than in the verse, as under:

சீரார் ராமச் சந்திரன் கன்னன்
கொடைதரு மாமணி மன்மத தேகன்
மேதகு தனத னிதியுளான் மதிமலி
மறையோ னங்கில மலகில கற்றோன்
நீதி யதிபதி தமிழிலே தென்னன்
பொன்மொழி பேசிப் புவிபுனை புகழ்பெறு
மன்பன் இன்னவன் மக்க ளிககுக
மனைவி துணைவர் வணவள மேவச்
சீர்பேர் பார்மிசைச் சேர
வாழி வாழி வாழி மகிழ்ந்தே.

māttirai Vide CEYYUḶURUPPU.

māttiraiccutakam/māttiraiccurukkam A rhetorical figure in which a word becomes a different word by shortening its sound-value by a MĀTTIRAI. Cf. MĀTTIRAIVARUTTAṈAM.

māttiraivaruttaṉam A rhetorical figure in which a word becomes a different word by lengthening its sound value by a MĀTTIRAI. Cf. MĀTTIRAICCUTAKAM.

mātirakkaṭṭu A verse genre: as the diviner examines the cause of the heroine's sickness, the heroine hinting at her love for the hero to the diviner, her confinement at home, the hero's coming to seek her hand in marriage and the diviner getting rich gifts.

māpāṭiyam Elaborate commentary.

māyattōṟṟam Illusion.

māyapparuvam The Real, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being Imaginary order (ĀṬIPPARUVAM) and the Symbolic order (KUṞIYIṬṬUPPARUVAM). The Real is the intractable and substantial world that resists and exceeds interpretation. It cannot be imagined, symbolized, or known directly. It therefore challenges the other two orders. It marks the divide between the conscious and the unconscious, and is different from what we call "reality".

māyappuṉarcci Vide KAḶḶAPPUṆARCCI.

māyai Vide PĀCAM.

māyaiyaḻittal Demythification.

māyōṉ An AKAM concept and one of the KARUPPORUḶ: Tirumāl the God of the MULLAI region.

mārkkam 1. Theme of love poetry. 2. A kind of dance and music performed for the aristocracy, opp. to TĒCI.

mārkciyat tiṟaṉāyvu Marxist criticism. A branch of sociological criticism (CAMŪKAVIYAL AṆUKUMUṞAI), it views literary works as a product of work, intricately connected with historical processes and socio-economic realities. It refuses to see aesthetic matters as being distinct and independent from economics, which Marx and Engels find as the infrastructure of society. As such, central to Marxist critical movement is: superstructural elements such as art owe their existence to consciousness, but consciousness is the product rather than the source of social forms and economic conditions.

mārkciyap peṇṇiyat tiṟaṉāyvu Marxist feminist criticism. A form of feminist criticism (PEṆṆIYAT TIṞAṈĀYVU), it seeks to take up the weapon of Marxism to espouse the cause of women. The exponents of this school argue that domesticity (MAṈAIYAṞAM) fetters women and makes them in effect the slaves of men, besides forcing them into 'unproductive' and 'uneconomic' labour. As such, they exhort women to unfetter themselves from the domestic ties and become self-dependent, self-sustaining individuals.

mārkciyam Marxism. A school of thought founded by Karl Marx, it rests on the belief that historical change is primarily the result of class struggle. In Marx's view, economic factors and class divisions they reflect and reinforce play a primary role in determining social institutions and actions. He and Engels argued that economics provide the base of society, from which emerges a superstructure consisting of law, politics, philosophy, religion and art.

mārāyam peṟṟa neṭumoḻi/mārāyavañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: eulogy showered on victorious soldiers as they are honoured by their king.

mārutakaṇam Vide KĀṞṞUKAṆAM.

mālātivakam (Also MĀLAITTĪVAKAM) A figure of speech: a word being taken with several successive sentences and constructed in the manner of the flowers in a garland.

mālai 1. A verse genre. 2. Vide MUTARPORUḶ.

mālaittīvakam Vide MĀLĀTIVAKAM.

mālainilai A PUṞAM sub-situation: theme describing the condition of a wife preparing to immolate herself in an evening, on the funeral pyre of her deceased husband.

mālaippaṉ Melody-type suited to the evening.

mālaimāṟṟu A variety of CITTIRAKKAVI: poem that remains identical when its letters are read in the reverse direction as in the diagram under:

நீவாத மாதவா தாமோக ராகமோ
தாவாத மாதவா நீ

mālaimāṟṟumālai A verse genre: poem in the ANTĀTI verse linkage, that remains identical when its letters are read in the reverse direction.

mālaimāṟṟu liṅkapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a combination of MĀLAIMĀṞṞU and CIVALIṄKAPANTAM as under:

சீர்த்தகமே னிப்பரமன் செய்யகழல்
காணவெல்லாங்
கார்த்தகலிங் கவ்வமய்ந்தென் காப்பவராய் -
பேர்ப்பனுவல்
அல்லலக லச்சொல்லு மண்ணல் குருநாதச்
செல்லப்ப தெய்வலிங்க மே.
காசிதே வாந்தபய காதா மனோகமல
வாசா மனோனிலய மாவேசா - ஈசாவே
மாய்லனி னோமசா வாலமக னோமதா
காயபதந் வாதேசி கா.

mālaiyaṇi/mālaiyuvamai A figure of speech and a sub-class of UVAMAI: a number of related similes being strung together, as resembling a garland.

mālaiyaippukaḻtal A sub-situation under the AKAM theme PĀṄKIYIRKŪṬṬAM: the confidante praising the garland presented by the hero.

māviratam Vide UṞPATTICAMAVĀTAM.

māṟṟaruṅkūṟṟam caṟṟiyaperumai Vide PERUṄKĀÑCI.

māṟṟunilaiyaṇi Vide PARIMĀṞṞAVAṆI.

māṟṟuru Camouflage.

māṟaṭṭaṇi Vide PARIMĀṞṞAVAṆI.

māṟukoḷakkūṟal Vide NŪṞKUṞṞAM.

māṟukōḷ Chiasmus. A rhetorical device in which certain words, sounds, concepts,

etc. are reversed, or repeated in reverse order in order to achieve a balancing effect.

māṟupaṭu pukaḻnilaiyaṇi Vide TERIVIL PUKAḺCCIYAṆI.

māṟupaṭuporuṇmoḻi A defect in composition (VAḺU) which consists in making contradictory statements.

māṟupaṭuporuṇmoḻiyamaiti A poetic license which allows MĀṞUPAṬUPORUṆMOḺI in the appropriate contexts such as the utterance of the lustful and the timid.

māṉatavam A verse genre: a woman falling for the hero-king, who has been on his triumphant march through hostile regions, offering herself to him through songs of music and religious austerities.

māṉuṭaviyal Anthropology.

māsk Masque. An elaborate form of entertainment, combining poetic drama, music, song, dance, splendid constuming, and stage spectacle. Having a thin plot, it deals with mythological and allegorical figures. The dancers and speaking characters wear masks.

There is the antimasque, in which the characters are grotesque and unruly, the action ludicrous, and the humour broad. It is a kind of foil to the elegance, order and ceremony of the masque proper.

mikkakāmattumiṭal Vide PERUNTIṆAI.

mikkōrēṭukkāṭṭal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: (the foster-mother enquiring of the brahmins about the eloped heroine) the brahmins providing a statement of reason by which to show that the elopement is but in tune with the nature of life.

mikutturaittu ūṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine sulking with the hero praising him pejoratively.

mikutinaviṟciyaṇi Vide ATICAYAVAṆI.

mikai A MEYPPĀṬU other than the principal eight: arrogance.

mikaikkaṟpaṉai Fantasy.

mikaippuṉaivu Baroque.

mikaipaṭakkūṟal Vide NŪṞKUṞṞAM.

mikaimoḻi Vide ATICAYAVAṆI.

mikaiuvamai Vide ATICAYAVUVAMAI.

mikaiyeṉ niralniṟai Vide NIRALNIṞAI.

mikaiyetārttam Surrealism. A literary movement, whose proponents seek to transcend the reality - the rational modes, the codes and conventions that govern our everyday existence - and enter the realm of the "super-real" which includes unconscious components. Surrealists undertake literary experiments involving unusual syntax, achronological sequencing, free association, nightmarish images, and the juxtaposition of jarringly incongruous elements.

mirutaṅkam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

miṟaikkavi Vide PULAVAR.

miṉṉiṭaimelital A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the concern and anguish of the heroine about the hero, as to whether he has gone to the place of the companions,or whether he has been eaten away by his passion for her.

miṉṉiṭai vēṟṟumaikaṇṭu naṟṟāy ceviliyai viṉātal Vide TALAIMAKAḶ VĒṞṞUMAIKAṆṬU NAṞṞĀY CEVILIYAI VIṈĀTAL.

mī amaippiyalvātam Vide AMAIPPIYAL MARUVIYA KŌṬPĀṬU.

mī uyariyam Transcendentalism. It is based on the conviction that each human being is innately divine, that God's essence lies within all individuals.

mīṭci 1. A phase in the love-relationship between the AKAM hero and the heroine: the returning of the eloped hero and the heroine to the latter's place; the returning of the foster-mother unable to find the eloped heroine. 2. Vide PIRAMĀṆAM.

mīṭciyaṉi Vide PIṈVARUNILAIYAṈI.

mīṭṭuruvākkam Reconstruction.

mīṇṭuvaruṅkālaip pākaṉoṭu collal Vide TALAIVAṈ PĀKAṈOṬU COLLAL.

mīpuṉaiviyam Romanticism. Viewed in opposition to realism, classicism and neoclassicism, romanticism is associated with subjective experience, innovation, imagination and the individual. In addition to believing in the power of imagination, romantics believed that humans are essentially good, that is, that people are good by nature; they also believed that civilization corrupts this essential goodness. There is again the romantic esteem for childhood and the primitive, the natural states unspoiled by society's influence.

The conception of civilization as a corrupting influence led romantics to value nature and to give it a prominent place in their works, seeing it as antithetical to materialism and artifice, and even imputing to it a mystical and a sublime quality.

It is also called ***vīruṉarcci***.

mīpuṉaiviyal muraṇ Vide MURAṆ 2.

mīporuṉmaikkavitai Metaphysical poetry, a poetry that deals with philosophical or spiritual matters, but generally limited to works written by a specific group of 17th century English poets, marked by arresting and original images and conceits, wit, ingenuity, dexterous use of colloquial speech, complexity of themes, a liking for paradox and dialectical argument, caustic humour, elliptical thought and tersely compact expression.

mī poruṉmaiyiyal Metaphysics.

mīmāmcai (*mīmāñcai*) A sect extrinsic to CAIVAM, the system of Indian philosophy investigating and determining the nature of *dharma* or the duties, rites and rituals enjoined by the Vēdic law, and also incidentally enunciating the correct principles of Vēdic exegesis.

mīḷavuraittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the beholders on the way urging the foster-mother who has come in quest of the eloped heroine to return.

mīḷi An AKAM concept: chief of the wasteland - (PĀLAI).

mukkuṇam Three fundamental qualities, viz., CATTUVAM (goodness or virtues), RACŌKUṆAM or IRĀCATAM (the quality of passion manifested in one's activity, zeal, courage, pride, etc.,) and TAMŌKUṆAM or TĀMATAM or TĀMACAM (the subtle quality of darkness or ignorance manifested in torpor, sleep, lust, anger, etc.,).

mukkōlpakavarai viṉātal Vide ĀṞṞIṬAI MUKKŌLPAKAVARAI VIṈĀTAL.

mukti (Also MUTTI and MŌKṢAM) The final release of the soul from the worldly bonds.

mukattalaḷavaiyākupeyar Vide AḶAVAIYĀKUPEYAR.

mukanilai A kind of song.

mukappurai Epigraph. A passage printed on the title page or first page of a literary work or at the beginning of each section of such a work. Intended to set the tone or establish the theme of what follows, epigraphs are generally taken from earlier, influential authors.

mukam 1. Vide NĀṬAKACCANTI. 2. Opening dance before the appearance of the actors on the stage.

mukamkaṇṭumakiḻtal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero rejoicing at the visage of the heroine as he embraces her.

mukamalarccikūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the utterance of the beholders on the burgeoning of the visage of the heroine as the hero returns from courtesans.

mukavaippāṭṭu Song sung during the treading of grain on the threshing floor by cattle.

mukiloṭukūṟal A sub-situation under the AKAM themes VĒṈTAṞKU UṞṞUḶIPPIRIVU and PORUḶVAYIṞPIRIVU: the hero imploring the rain clouds not to go ahead of him to the place of the heroine.

muccaṅkam Vide CAṄKAM.

muccīr Three syllabled foot.

muccollalaṅkāram A figure of speech in which an expression is capable of three meanings when divided in three different ways.

muṭṭaṭi A complete line with four feet. Cf. KUṬṬAM.

muṭṭi Vide AṞUPATTUNĀṈKU KALAIKAḶ.

muṭṭu Aporia. A term frequently used in deconstruction (UḶḶIYAL AṈUKUMUṞAI) to indicate an interpretative dilemma or impasse involving some textual contradiction that renders (or seems to render) meaning undecidable. Aporia can also be used to refer to any indecision or doubt expressed by the speaker of a work, whether actual or voiced with ironic intent.

muṭṭuvayiṟkaḷaṟal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine making assertions as there occur obstacles to pre-marital union.

muṭittukkāṭṭal Vide UTTI.

muṭintatumuṭittal Vide UTTI.

muṭiporuṭṭoṭarnilai Vide TOṬARNILAICCEYYUḶ.

muṭiyāttoṭar Periodic sentence. See NAṬAI.

muṭiviṭaṅkūṟal Vide UTTI.

muṭukiyal Vide AṬUKKIYAL.

muṭukiyalvaṇṇam (Also MUṬUKUVAṆṆAM) One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the occurrence of lines exceeding four feet each, with sequences of two short vowels.

muṭukiyalaṭi Lines of five to seven feet with a sequence of short vowels.

muṭukuvaṇṇam Vide MUṬUKIYALVAṆṆAM.

muṭukuveṇpā A species of VEṆPĀ verse composed either wholly or partly in quick rhythm.

muttakam 1. A stanza which by itself is complete in sense. 2. A kind of literary composition adapted to singing.

muttapparuvam Vide PIḶḶAIKKAVI.

muttampukaḷtal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante praising the pearls in the love-token (TAḺAI) given by the hero.

muttamiḻ Three-fold classification of the language Tamiḻ, viz., IYAṞṞAMIḺ (literature), ICAITTAMIḺ (music) and NĀṬAKATTAMIḺ (drama).

mutti Vide MUKTI.

muttirai Composer's name introduced at the end of a song or poem, as his mark.

muttiraikkavi (Also MUTTIRAIPPĀṬṬU) Last benedictory stanza in a PATIKAM of the sacred hymns containing the name of the author. Cf. TIRUKKAṬAIKKĀPPU and TIRUNĀMAPPĀṬṬU.

muttiraippallavam/muttiraippallavi A PALLAVI repeated at the end of each PATAM.

muttiraippāṭṭu Vide MUTTIRAIKKAVI.

muttī The three sacrificial fires, viz., *kāruka pattiyam, ākavanīyam* and *taṭciṉākkiṉi.*

mutaltoṭai Vide MŌṈAITTOṬAI.

mutalnilaikuṇattīvakam Vide KUṆA MUTALNILAIT TĪVAKAM.

mutalnilaicātittīvakam Vide CĀTI MUTALNILAITTĪVAKAM.

mutalnilaittīvakam Vide ĀTITĪPAKAM.

mutalnilaittoḻiltīvakam Vide TOḺIL MUTALNILAITTĪVAKAM.

mutalnilaipporuḷtīvakam Vide PORUḶ MUTALNILAITTĪVAKAM.

mutalnilaiyaḷapeṭai Agreement of elongations in the initial letters.

mutalnūl Vide NŪL.

mutalākupeyar Vide PORUḶĀKUPEYAR.

mutalāyiram The first of the four sections of *nālāyira tivviyap pirapantam.*

mutalāḷittuvam Capitalism.

mutaṟkuṟai Vide CEYYUḶVIKĀRAM.

mutaṟcaṅkam Vide CAṄKAM.

mutaṟcīr Metrical foot of two syllables.

mutaṟpā (Also MUṞPĀ) Vide VEṆPĀ.

mutaṟporuḷ An AKAM concept: land and season, land being classified into five, viz., KUṞIÑCI (hilly tract), MULLAI (forest tract), MARUTAM (agricultural tract), NEYTAL (maritime tract) and PĀLAI (wasteland), and season being broadly classified into two, viz., PERUMPOḺUTU and CIṞUPOḺUTU; PERUMPOḺUTU goes into six, namely KŪTIR (cold - October and November), KĀR (rainy - August and September), MUṈPAṈI (evening dew - December and January), PIṈPAṈI (morning dew - February and March), IḶAVĒṈIL (milder hot season - April and May); MUTUVĒṈIL (hot season - June and July); CIṞUPOḺUTU comprises six parts, viz., VAIKAṞAI (before sunrise), VIṬIYAL (after sunrise), NAṆPAKAL (midday), EṞPĀṬU (before sunset), MĀLAI (after sunset), YĀMAM (midnight).

The appropriate MUTAṞPORUḶ (land and season) for the five classes of TIṆAI (love-behaviour) are: union - KUṞIÑCI-KŪTIR-YĀMAM; patient endurance - MULLAI-KĀR-MĀLAI; sulking - MARUTAM-all six PERUMPOḺUTU-VAIKARAI, VIṬIYAL; pining - NEYTAL-all six PERUMPOḺUTU-YEṞPĀṬU; separation - PĀLAI-IḶAVĒṈIL and MUTUVĒṈIL-NAṆPAKAL.

mutaṉmaṟinilai A figure of speech which consists in applying the part instead of the whole and vice versa.

mutaṉilaik kaṟpaṉai Primary imagination which, according to Coleridge, mediates between sensation and perception and is

the living power and 'prime agent of all human perception', and this faculty is common to all percipient human beings. Cf. TUṆAINILAIK KAṞPAṈAI.

mutaṉilaiviḷakku Vide MUTAṈILAITTIVAKAM.

mutaṉiṉaippu Mnemonic formed of initial syllables of stanzas of a poem.

mutiyavaṭparāval A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the mother praying to a major deity for the safe return of her daughter from the desert.

mutirnta kuṟiñci A melody-type.

mutirntavintaḷam A secondary melody-type of the *KUṞIÑCI* class.

mutukāñci 1. Vide KAḺINTŌR OḺINTŌRKKUK KĀṬṬIYA MUTUMAI. 2. A verse genre: poem on the MUTUKĀÑCI theme.

mutucol (Also MUTUMOḺI and MŪTURAI) 1. A literary genre: proverb. Cf. PAḺAMOḺI. 2. A sage utterance.

mutupālai Vide PERUNTIṆAI.

mutumakkaḷtāḻi A large earthen jar wherein corpses of warriors were interred in ancient times.

mutumoḻi Vide MUTUCOL.

mutumoḻikkāñci A PUṞAM sub-situation: wise men giving instruction on AṞAM (righteousness), PORUḶ (affairs of life), and IṈPAM (pleasures of life) to the people at large.

mutumoḻivañci A sub-situation under the PUṞAM theme VAÑCITTIṆAI: describing the state of one's ancestor of great martial prowess and glorious antiquity.

mutuvāyppeṇṭir Women of ripe utterance. Cf. AKAVAṈMAKAḶIR.

mutuvuḻiñai (Also PUṞATTŌṈVIḺNTA PUTUMAI) 1. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the soldiers overcoming resistance and entering into the jungle defence of the enemy. 2. A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: describing the prowess of the warriors on the fortification and their valorous fight against the enemy.

mutuvēṉil Vide MUTAṞPORUL.

muntunūl Vide NŪL.

muntumoḻintataṉ talaitaṭumāṟṟu Vide UTTI.

munturakkāṇṭal A sub-situation under the AKAM theme IṬANTALAIPPĀṬU: the hero seeing the heroine at the place of their first meeting.

muppattāṟāyirappaṭi Vide IṬU.

muppāl The three-fold classification of *tirukkuṟaḷ*: AṞAM, PORUḶ and KĀMAM.

mupporuḷ A Caiva concept: the three fundamental entities, PATI, PACU and PĀCAM.

mummaṭiyākupeyar A figure of speech: a metonymy of treble transference, as *kār* which literally means black, and figuratively means first the cloud at the primary level, secondly, rainy season and thirdly, the crop of the rainy season.

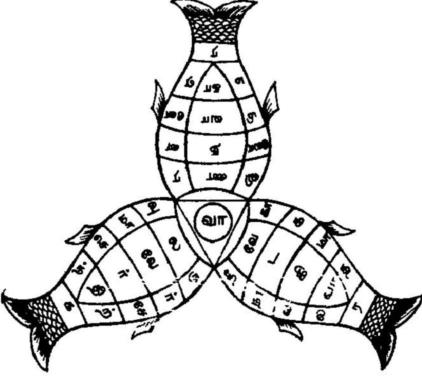
mummaṉṭilappā Apparently a single stanza, but containing three in three different metrical patterns.

mummaṇikkōvai A verse genre: poem of thirty stanzas, in which AKAVAL, VEṆPĀ and KALITTUṞAI occur serially one after another in ANTĀTITTOṬAI.

mummaṇimālai A verse genre: poem of thirty stanzas in which VEṆPĀ, KALITTUṞAI and AKAVAL occur serially one after another in ANTĀTITTOṬAI.

mummalam (Also MALAM) A Caiva concept: the three impurities of the soul (ĀṆAVAM, KAṈMAM and MĀYAI) which cling to it until it attains final liberation. Also see PĀCAM.

mummīṉpantaṉam A variety of CITTIRAK-KAVI: verse fitted into a fanciful diagram, representing the bodies of three fish meeting at a point, as under



வாருலவு மாவேர்சேர் செந்திற்க திர்வேல
வாரணவி லோதனனே வாமிமகா - ஏரகா
வாதணவா காவேநீ நாடக மாகிவல
வாதர வாகிடவே வா

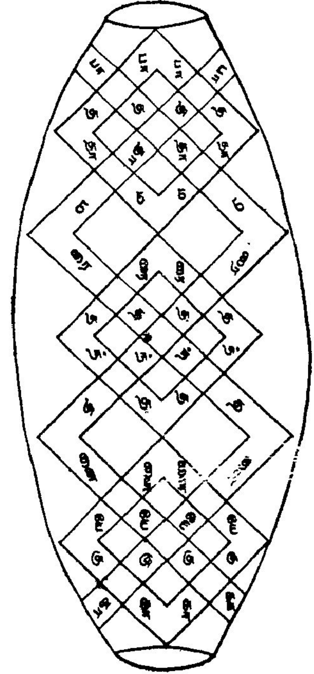
muyaṅkal An AKAM concept: sexual congress.

muyaṅkutaluṟuttal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: the hero speaking exultantly of the consent of the heroine to union.

muyaṟci vilakku A figure of speech and a sub-class of TAṬAIMOḶIYAṆI in which a pursuit is sought to be stopped by stating the futility of one's efforts to stand by that pursuit.

muyaṟcivēṟṟumai Vide TOḶILVĒṞṞUMAI.

muracapantam A variety of CITTIRAKKAVI: four-line verse, with the first two lines in the KŌMŪTTIRI pattern and the verse being structured in such a way that the first letter of the first line begins the pattern, goes down through the lines of the stanza, and goes up and down again in that order; again the first letter of the last line begins the pattern, goes up, comes down and again goes up in the manner of the leather straps of a drum as in the diagram under:



அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

பாத தாமரை தந்தனை யேகுகா
பாத தாமரை தந்தனை யேகுகா
பாத தாமரை தந்தனை யேகுகா
பாத தாமரை தந்தனை யேகுகா

muracavākai A sub-situation under the PURAM theme VĀKAITTIṆAI: theme describing the ceremony of offering oblations to the VĪRAMURACU in a king's palace.

muracavuḻiñai A sub-situation under the PURAM theme UḺIÑAITTIṆAI: theme describing the VĪRAMURACU being decorated with a garland of *uḻiñai* flowers made of gold and being offered goat - sacrifice.

muracu Vide ARACARCINNAM.

muraṉ/muraṉṭoṭai 1. (Also IRAṆATTOṬAI and PAKAITTOṬAI) A kind of rhyme marked by antithesis or contrast in words (MOḺI-MURAṆ 1) or in meaning (PORUḺMURAṆ), being of eight kinds, viz., AṬIMURAṆ (antithesis in the first foot through the whole stanza), IṆAIMURAṆ (antithesis in the first and second feet of a line), POḺIPPUMURAṆ (antithesis in the first and the third feet), ORŪUMURAṆ (antithesis in the first and fourth feet), KŪḺAIMURAṆ (antithesis in the first, second and third feet), MĒRKATUVĀYMURAṆ (antithesis in the first, third and fourth feet), KIḺKATUVĀY-MURAṆ (antithesis in the first, second and fourth feet), MURRUMURAṆ (antithesis in all the feet of a line). (For the miscellaneous auxiliary MURAṆTOṬAI kinds, vide the individual entries in their respective places). 2. Irony. A contradiction or incongruity between appearance and reality. It manifests in a variety of ways such as the discrepancy between what one says and what one means; between what one expects to happen and what actually happens; or between what appears to be true and what actually is true. it is sometimes called *etirkkurippu* and *etirmarai ilakkaṇai*.

The types of irony may be seen under three broad headings: verbal irony (MOḺI MURAṆ²), situational irony (IṬAMURAṆ) and structural irony (AMAIPPUMURAṆ).

Verbal irony, also called rhetorical irony (PĒCCUMURAṆ) is marked by a discrepancy between what a speaker or writer says and what he or she believes to be true. More specifically, one will say the opposite of what one actually means in verbal irony.

Situational irony involves a discrepancy between expectation and reality. It branches into dramatic irony (NĀṬAKAK KURIPPUMURAṆ), tragic irony (AVALAK KURIPPUMURAṆ) and Socratic or dialectical irony (CĀKRAṬIS or IYAKKAVIYAL MURAṆ). Dramatic irony involves a situation in a play or a narrative in which the audience shares with the author knowledge of which a character is ignorant: the character acts in a way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store. Tragic irony, a type of dramatic irony involves imperfect information whose consequences are catastrophic, leading to the character's downfall and death. Socratic irony comes from Sacrates's habitual practice of acting ignorant and foolish and asking seemingly innocuous and naive questions which gradually undermine his interlocutor's case and trap him into seeing the truth.

Structural irony involves an internal feature in the text that creates or promotes a discrepancy. It comprises two types-

cosmic irony or irony of fate [PIRAPAÑCA (ŪḶ) MURAṆ] and romantic irony (MĪ PUṈAIVIYALMURAṆ). The former arises from the disparity between a character's (incorrect) belief in his or her ability to shape his or her destiny and the audience's recognition that an external supernatural force has the power to manipulate or even control that character's fate. Romantic irony designates a mode of dramatic or narrative writing in which the author builds up an artistic illusion, only to break it down by revealing that he, as artist, is the arbitrary creator and manipulator of his characters and their actions.

muraṇniṟalniṟai Vide NIRALNIṞAI.

muraṇnōkku iṉpam Jouissance. A term used by Jacques Derrida to refer to the "subtle and intense pleasure" deconstructors experience as the text dismantles itself due to its 'opposed strands of meaning or conflicting discourses' (see also UḶḶIYAL AṆUKUMUṞAI). In feminist criticism (PEṆṆIYAM) jouissance refers to sexual as well as textual pleasure, or, more precisely, to a feminine, linguistic jouissance grounded in women's sexual potential and pleasure, which is "more diffusive and diverse than men's".

muraṇpaṭumeymai Paradox, a statement that seems self-contradictory or nonsensical on the surface but that, upon closer examination, may be seen to contain an underlying truth. New critics use this term to refer to any unexpected deviation from ordinary discourse. Cleanth Brooks maintains that poetic language is fundamentally paradoxical. This term is sometimes called *muraṇuṇmai*.

muraṇpiṟaporuḷvaippu (Also MURAṆIT TŌṈṞAL) A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṆI in which a general object/phenomenon of contradictory nature is correlated with a particular object/phenomenon of contradictory nature.

muraṇmēlviḷaivaṇi (Also MURAṆVIḶAINTU AḶIVAṆI) A figure of speech in which there is an apparent contradiction.

muraṇvañci A verse genre: poem on the battlefront and the vanquishing of the enemy composed in VAÑCIPPĀ metre.

muraṇviḷaintu aḷivaṇi Vide MURAṆMĒL VIḶAIVAṆI.

muraṇviṉaiccilēṭai Vide CILĒṬAIYAṆI.

muraṇaṇi (Also VIRŌTAVAṆI) A figure of speech in which there is antithesis or opposition, being of two kinds, viz., COLMURAṆ (antithesis in words) and PORUḶMURAṆ (antithesis in sense).

muraṇi Foil. A character who by his contrast with the main character, serves to accentuate that character's distinctive qualities or characteristics.

muraṇittōṉṟal Vide MURAṆPIṞAPORUḶVAIPPU.

muraṇiyaipu Agreement of the final forms along with antithesis.

muri 1. (Also MURINILAI) the closing section of a musical composition. 2. The CURITAKAM at the close of a poem in NĀṬAKATTAMIḺ.

muriccārttu A kind of CĀRTTUVATI.

murinilai Vide MURI 1.

murivari Closing part of a dance-song.

murukaṉ āṭal God Murukaṉ's dance, of two kinds, viz., *tuṭi* and *kuṭi*.

murukiyam Drum used in the worship of Murukaṉ, in hilly (KUṞIÑCI) tracts.

murukiyal Vide AḺAKIYAL.

murukiyal ayaṉmai Vide AYAṈMAI.

murukiyal tiṟaṉāyvu Vide AḺAKIYAL TIṞAṈĀYVU.

mullai 1. An AKAM concept: pastoral tract as one of the five-fold AKAM landscape. 2. Patient endurance of the heroine during the period of separation from the hero as appropriate to the pastoral tract. Its PUṞAM parallel is VAÑCI. 3. A PUṞAM sub-situation: the state of rejoicing in union of the man and his love.

mullaippaṉ/mullaiyāḻ A primary melody-type of the forest tract.

mullaippāṭal Idyll, a narrative-descriptive work in verse depicting pastoral scenes and virtues.

mullaiyāḻttiṟam A secondary melody-type of the CEVVAḺI class.

mulaippattu Vide PAṆAIMULAIPPATTU.

mulaippāṟkūli/mulaivilai An AKAM concept: bride-price, money presented by the bridegroom to the bride's mother as compensation for having nourished the heroine during her infancy.

mulaivilaikūṟal A sub-situation under the AKAM theme VARAIPORUḶPIRITAL: the confidante telling the hero of the priceless worth of the heroine, as he enquires about the bride-price.

muḻutummaṭakku Vide MAṬAKKAṆI.

muḻuvatumcēṟal Vide POTUPPIṞAPORUḶ VAIPPU.

muḷḷippū A masquerade dance.

muḷaikkottu Singing and dancing by women around pots of growing sprouts.

muṟku Vide KUṞIPPICAI.

muṟkuṟippu Foreshadowing.

muṟpā Vide MUTAṞPĀ.

muṟṟaṭi Vide NĀṞCIṞAṬI.

muṟṟaḷapeṭai Vide AḶAPEṬAITTOṬAI.

muṟṟiyamutirvu (Also MUṞṞUMUTIRVU) A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: the intense anger of the besieging warriors outside as the drums are heard beating from within the fortress.

muṟṟiyalikaram [i] having one MĀTTIRAI. Cf. KUṞṞIYALIKARAM.

muṟṟiyalukaram [u] having one MĀTTIRAI. Cf. KUṞṞIYALUKARAM.

muṟṟiyaipu Vide IYAIPUTTOṬAI.

muṟṟuttoṭar Loose sentence. See NAṬAI.

muṟṟuttoṭai Versification in which MŌṈAI, etc., occur in all the feet of an AḶAVAṬI verse.

muṟṟuniralniṟai Vide NIRALNIṞAI.

muṟṟumaṭakku Vide MAṬAKKAṆI.

muṟṟumuṭukuveṇpā A VEṆPĀ which has a quick-flowing rhythm in all the four lines.

muṟṟumutirvu Vide MUṞṞIYAMUTIRVU.

muṟṟumuraṉ Vide MURAṆTOṬAI.

muṟṟumōṉai Vide MŌṈAI.

muṟṟuruvakam A figure of speech and a sub-class of URUVAKAM: metaphorization of the total meaning of the verse, metaphorization of both the person/object in its entirety and the limbs thereof.

muṟṟuvamai 1. Vide NIṞAIYUVAMAI. 2. A figure of speech and a sub-class of UVAMAI in which the standard of comparison goes with both the person/object in its entirety and the limbs thereof.

murruliñai A sub-situation under the PURAM theme ULIÑAITTIṆAI: describing the excellence of the *uliñai* garland which Civaṉ wore when he destroyed *tiripuram*.

murretukai Vide ETUKAI.

muruvalkurippuṇartal A sub-situation under the AKAM theme IYARKAIPPUṆARCCI: the hero inferring the consent of the heroine for union from her smile.

murainiralnirai Vide NIRALNIRAI.

muraiyilpaṭarcciyaṇi A figure of speech in which a thing takes position in different objects or persons in order or several things take position in one object or person.

muraiyiṉvaippu Vide NŪLALAKU.

muṉceṉrōr pāṅkiyarkkuṇarttal A sub-situation under the AKAM theme MIṬCI: the fellow travellers who are returning to the town in advance informing the companions of the heroine about the return of the hero and the heroine from their elopement.

muṉtērkkuravai 1. A sub-situation under the PURAM theme VĀKAITTIṆAI: dancing of a king on the dais of his chariot, joining hands with his victorious warriors, in celebration of his victory; the dancing of the goblins before the chariot of the victorious king. 2. A sub-situation under the PURAM theme TUMPAITTIṆAI: dancing of the warriors before the chariot of the victorious king.

muṉpaṉikkālam (Also PAṈIYETIRPARUVAM) Vide MUTARPORUḶ.

muṉpaṉikku noṉturaittal A sub-situation under the AKAM theme VĒNTARKU URRULIP PIRIVU: the heroine in separation grieving at the advent of the season of the early dew.

muṉmuṭukuveṇpā A kind of VEṆPĀ having a quick-flowing rhythm in the first two lines. Cf. PIṈMUṬUKUVEṆPĀ.

muṉmolintukōṭal Vide UTTI.

muṉṉaṭi piṉṉaṭi cevittal A short method of reciting *nālāyira tivviyap pirapantam*, by which a portion only of each half of a stanza is recited.

muṉṉam Vide AKAPPĀṬṬURUPPU.

muṉṉavilakkaṇi Vide TAṬAIMOḶIYAṆI.

muṉṉikalvuraittu ūṭalfirttal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero pacifying the sulking heroine by recalling an earlier event.

muṉṉilaippaṭuttal Foregrounding. A necessary component of literariness (ILAKKIYAPPĀṄKU) according to Russian formalists. It refers to giving prominence to something in a literary work that would not be accentuated in ordinary discourse (KARUTTĀṬAL).

muṉṉilaipparaval Praise addressed to God as second person.

muṉṉilaippuramoli An AKAM concept: speech intended for one who is present but spoken as if to a third person.

muṉṉilaippuramolimolintu arivuruttal Vide TŌLI TALAIMAKARKU MUṈṈILAIP PURAMOḶI MOḶINTU ARIVURUTTAL.

muṉṉilaiyākkal A sub-situation under the AKAM theme IYARKAIPPUṆARCCI: the excited hero, inferring the unrevealed passion of the heroine, addressing her directly.

muṉṉiṉruṇarttal Vide PĀṄKI TALAIMAKAṈ MUṈṈIṈṞU IṞCEṞIPPU AṞIVUṞUTTAL.

muṉṉiṉruṇartti ōmpaṭaicārral Vide PĀṄKI TALAIVAṈ MUṈṈIṈṞUṆARTTI ŌMPAṬAI CĀṞṞAL.

muṉṉurai 1. Ancient saying. 2. Ancient history. 3. Preface. Cf. PIṈṈURAI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

munnuravunartal A sub-situation under PĀṄKIMATIYUTAṈPĀṬU: the confidante inferring the union of the heroine with the hero as she comes with changes on her person.

munnurupunarcci Vide IYARKAIPPUṈARCCI.

munnurupunarcci muraiyurakkūral Vide PĀṄKI MUṈṈURUPUṈARCCI MURAIYURAK KŪRAL.

munnōkku utti Flashforward. Cf. PIṈṈŌKKU UTTI.

munājāttu An Islamic Tamil verse genre: hymn.

munital A MEYPPĀṬU other than the principal eight: dislike.

munivu meyniruttal A MEYPPĀṬU pertaining to undistressed state (leading to marital love): the heroine manifesting her disgust (at the pre-marital union).

munaikaṭimunniruppu A sub-situation under the PURAM theme KĀÑCITTIṆAI: resolving the anger of the kings and bringing them away from the field of battle.

nunaivan 1. God. 2. Wise man. 3. Saint. 4. The Buddha. 5. The Arhat.

mūtānantam 1. A PURAM sub-situation: theme in which the bystanders describe the great love of the wife dying immediately after her husband's death. 2. A PURAM sub-situation: the warrior, having been wounded by the enemy, dying with his task unfulfilled.

mūtirpentir Women of the warrior class.

mūtinmullai A sub-situation under the PURAM theme VĀKAITTIṆAI: describing the spirit of valour manifested among the women of the warrior class.

mūturai Vide MUTUCOL.

mūppu One of the sources of the MEYPPĀṬU, ILIVARAL (ridicule): old age.

mūpputtānam Vide TĀṈAM.

mūla āyviyal Ontology, the investigation of the nature of existence.

mūlakkaruttuk kōṭpāṭu Theory of ideas.

mūlapporuḷvātam Logocentrism. 'Revolving around the word (speech or reason)' in the literal sense, it implies a belief in the centrality and determinability of ultimate Truth.

mūlapāṭat tiranāyvu Textual criticism. A form of criticism involving the scholarly attempt to establish the authoritative version of a text.

mūlapāṭam/mūlam Text of a work.

mūlamoliyiyal Philology. The study of language and literature. It also means the study of the historical and comparative development of languages, whereas linguistics (MOLIYIYAL) denotes the scientific study of language.

mūlavaṭivam Prototype.

mūlātāram Vide ĀRĀTĀRAM.

mūvacaiccīr Metrical foot of three syllables.

mūvaṭimukkāl A name [after the number of lines (3 $^{3}/_{4}$)] for NĒRICAIVEṆPĀ and INNICAIVEṆPĀ.

mūvar The three Caiva saints, viz., Appar, Cuntarar, and Campantar, authors of the *tēvāram* hymns.

mūvēntar The three Tamil kings, viz., Cēran, Cōlan and Pāṇṭiyan.

mūnraṭimaṭakku Vide MAṬAKKAṆI.

mūnruvikarpam Agreement of two letters only in the first two lines of a stanza.

meykkīrtti A verse genre: detailing the geneology and achievements of a king,

with a prayer for his long life and his queen's, and a mention of his proper name and regnal year.

meykkīrttimālai A verse genre: panegyric about the great deeds of a king.

meykkūttu Dancing with gesticulation, being of three kinds, viz., *tēci, vaṭuku* and *ciṅkaḷam.*

meykaṇṭacāttiram Vide CAIVACITTĀNTA CĀTTIRAM.

meytoṭṭuppayiral A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: describing the hero touching the person of the heroine to ascertain her inclinations.

meyppāṭu Vide AKAPPĀṬṬUṞUPPU.

meypporuḷ 1. Vide TATTUVAM. 2. God as Reality.

meymmoḻiyalaṅkāram A verse genre: poem on natural and non-imaginative events and characters marked by a realistic treatment, composed in the KALIVEṆPĀ metre. Cf. POYMMOḺIYALAṄKĀRAM.

meyyurai Faithful commentary.

meyyuvamam Comparison based on form or shape.

meyyuṟupuṇarcci An AKAM concept: sexual union; embrace.

meyyeḻuttu Vide UṬALEḺUTTU.

meyyēyeṉṟal A MEYPPĀṬU pertaining to PERUNTIṆAI (abnormal love): the heroine asserting words of untruth for truth.

meyvacai A poem holding up a person to ridicule.

meyvāḻttu A poem in praise of a person.

mellakkoṇṭu ēkal Vide AVAṈ TALAIVIYAIC CURATTUYTTAL.

mellicaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the frequent use of the nasals.

melliṉam Nasal consonants (ṅ, ñ, ṇ, n, m, ṉ).

melliṉamōṉai Alliteration of nasal consonants.

melliṉavetukai Agreement of second letters of one with any other of the six nasal sounds.

melittal Vide CEYYUḶVIKĀRAM.

melital 1. Vide AVATTAI. 2. A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the heroine becoming disspirited at the public gossip over her love for the hero.

melivukaṇṭu cevilikūṟal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the foster-mother's utterance on the emaciation of the heroine.

melivu viḷakkuṟuttal A sub-situation under the AKAM theme IYAṞKAIPPUṆARCCI: suggestive expression of the hero's seeming anguish (as the heroine does not wear a smile on her face as a mark of her inner joy over the hero's praise of her features).

melivoṭuvaikal A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: describing the emaciation and withering of the love-sick heroine.

meṉpā Vide ĀCIRIYAPPĀ.

meṉmai One of the sources of the MEYPPĀṬU IḶIVARAL (ridicule): poverty.

meṉmoḻiyāḷkūṟal A sub-situation under the AKAM theme KUṞAINAYAPPUKKŪṞAL: the confidante referring in a distressed tone to the heroine to the persistent presence of one (the hero) around without revealing his intention thereof.

meṉmoḻi viṉātal A sub-situation under the AKAM theme PĀṄKIMATIYUṬAṈPĀṬU: the hero

entreating the confidante to break her silence.

mēkakkuriñci (Also MĒKARAÑCI) A musical mode.

mēkattoṭucollal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUPPORUḶVAYIṞ PIRITAL: the hero's appeal to the clouds on his return from earning wealth for the marriage (not to rain in the place of the heroine so as to keep her ignorant of the advent of the rainy season).

mēkarañci Vide MĒKAKKURIÑCI.

mēkarākakkuriñci A secondary melody-type of the KURIÑCI class.

mēkarākam A secondary melody-type of the PĀLAI class.

mēmpaṭukiḻavōṉ tañcamperātu neñcōṭu kiḷattal Vide KIḶAVŌṈ TAÑCAMPERĀTU NEÑCOṬUKIḶATTAL.

mēlkaṇakku Vide KAṆAKKU.

mēlaimayamātal Westernization. Adapting to the ways of life and attitudes of the people of the West.

mērkatuvāy A kind of TOṬAI, the positional agreement of sound features in versification, which requires MŌṈAI, etc., to occur in every foot of a line except the second.

mērkatuvāy iyaipu Vide IYAIPUTTOṬAI.

mērkatuvāy etukai Vide ETUKAI.

mērkatuvāy niralnirai Vide NIRALNIRAI.

mērkatuvāymuraṇ Vide MURAṆ.

mērkatuvāymōṉai Vide MŌṈAI.

mērkatuvāyaḷapeṭai Vide ALAPEṬAITTOṬAI.

mērcempālai A secondary melody-type of the PĀLAI class.

mēṉmēluyarcciyaṇi A figure of speech in which the quality or characteristic of the given subject matter is stated to be the loftiest among the loftiest or the lowest among the lowest.

mēṉilaiyākkam Sanskritization. Adapting to the attitudes customs, conventions and ways of life of the brahmins in particular, and people in the upper rungs of the social ladder in general.

moḻintatumoḻipu A defect in composition: repetition in which the repeated form has a different meaning.

moḻintatumoḻipu amaiti A poetic license which allows MOḶINTATUMOḶIPU in appropriate contexts such as adding to excellence, etc.

moḻintaporuḷōṭu oṉṟavaittal Vide UTTI.

moḻinaṭaiyeḻutal ariteṉavilakkal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: (as the hero says that he would resort to palmyra-horse riding) the confidante telling the hero of the difficulty of bringing in her sweet tongue, gait, etc., even if he succeeds in drawing the image of the heroine on the flag (which he would hold while riding the palmyra-horse).

moḻippuṇarppu Collocation.

moḻipeyarppu Translation. Also see NŪL.

moḻiperavaruntal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the heroine's silence saddening the hero.

moḻiperātukūṟal A sub-situation under the AKAM theme MATIYUṬAṈPAṬUTTAL: the hero, with all his enquiries drawing no response, enquiring the confidante of the reason for their silence.

moḻimāṟṟupporuḷkōḷ Vide PORUḶKŌḶ.

moḻimuraṇ[1] Vide MURAṆTOṬAI.

moḻimuraṇ[2] Vide muraṇ[2].

moḻiyākkam Transcreation.

moḻiyātatanai muṭṭinṟimuṭittal Vide UTTI.

moḻiyiyal Linguistics.

moḻiyiyal tiṟaṉāyvu Linguistic criticism.

moḻivāmeṉṟal Vide UTTI.

mōkam Vide AṞUPAKAI.

mōka uvamai Vide MAYAKKAVUVAMAI.

mōkaṉam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

mōtal Conflict. A confrontation or struggle between opposing characters or forces in the plot of a narrative, from which the action emanates and around which it revolves.

mōṉai/mōṉaittoṭai (Also MUTALTOṬAI) A kind of rhyme where initial sounds, vowels or consonants, agree (alliteration), being of eight kinds, viz., AṬIMŌṈAI (alliteration at the beginning of each line of a stanza), IṆAIMŌṈAI (alliteration at the beginning of the first and second feet of the line), POḺIPPUMŌṈAI (alliteration at the beginning of the first and third feet), ORŪUMŌṈAI (alliteration at the beginning of the first and fourth feet), KŪḺAIMŌṈAI (alliteration at the beginning of the first, second and third feet), MĒṞKATUVĀYMŌṈAI (alliteration at the beginning of the first, third and fourth feet), KIḺKKATUVĀYMŌṈAI (alliteration at the beginning of the first, second and fourth feet) and MUṞṞUMŌṈAI (alliteration at the beginning of each foot of the line). [For the various miscellane-ous auxiliary kinds of MŌṈAITTOṬAI, see the individual entries in their respective places].

mōṉaimuraṇ Agreement of the first letters in antithesis.

mōṉaiyantāti Agreement of the last letter of the last foot of a verse line with the first letter of the first foot of the following line.

mōṉaiyiyaipu Agreement of the final forms along with that of the first letters.

mōkṣam Vide MUKTI.

maucāḷi A primary melody-type.

yaṅkiyat tiṟaṉāyvu Jungian criticism. A type of literary criticism based on the theories of Carl Jung. It differs markedly from Freud's psychoanalytic theory (UḺAPPAKUPPĀYVIYAL). While Freud focuses on the individual unconscious and its manifestations, Jung identifies and concentrates on a collective unconscious (IṈANAṈAVILI) which, he claims, is universally shared by people across cultures. According to him, this collective unconscious contains racial memories and archetypes, primordial images and patterns, that reflect the elemental content of human experience from its earliest beginnings.

yaṭcakāṉam A literary genre: dramatic kind comprising musical verses and prose.

yatārttavātam Vide ETĀRTTAVĀTAM.

yativaḻu A defect in composition: misplaced caesura.

yativaḻu amaiti A poetic license which allows YATIVAḺU for the sake of VAKAIYUḺI (scansion in disregard of speech rhythm).

yamakaṇṭam pāṭutal To compose verses under stringent conditions, the penalty for the breach of which is death.

yamakam Vide MAṬAKKAṆI.

yamakavantāti A kind of ANTĀTI poem with YAMAKAM in each verse.'

yavamattiyavaṭi A poetical composition with longer lines in the middle than at the end.

yavāttimam Vide TŌRAIYIṬAICCEYYUḶ.

yāṉṭunilai A verse genre: poem of benediction wishing the king an abiding life on the earth.

yāppāṉantam Vide ĀṈANTAKKUṞṞAM.

yāppiyal Metrics, the study of the types and sub-species of metre, metrical units such as ACAI and CĪR, verse rhythm along with its variations, etc.

yāppu 1. Prosody. 2. Vide CEYYUḶUṞUPPU. 3. Graduated serial order of treatises to be studied, one of the CIṞAPPUPPĀYIRAM.

yāppuvaḻu A defect in poetic composition.

yāmam vide MUTAṞPORUḶ.

yāmayāḻ Lute played at midnight.

yārē ivar maṉattu eṉṉam yāteṉat tērtal A phase of the sub-situation KUṞAIYUṞA UṆARTAL under the AKAM thematic situation PĀṄKI MATIYUṬAṈPĀṬU: the heroine's confidante analysing in herself the identity of the hero and his intent as he speaks to her before entreating her for help to meet the heroine.

yāḻ 1. Stringed musical instrument, of which there are four kinds, viz., *pēriyāḻ, cakōṭayāḻ, makarayāḻ* and *ceṅkōṭṭiyāḻ*. 2. Melody-type.

yāḻttiṟam A primary melody-type, PAṆ.

yāḻmuri A tune sung by Saint Tiruñāṉa-campantar, as one which could not be played on the YĀḶ.

yāḻveṉṟi A PUṞAM sub-situation: theme of a woman who brings the audience under the spell of her lute-play.

yāḻōrkūṭṭam Vide KANTARUVAMAṆAM.

yāṟṟunīrpporuḷkōḷ Vide PORUḶKŌḶ.

yāṉaikkaikkōḷ A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme of destroying one's enemy and capturing his elephants and fortress.

yāṉaittoḻil Vide ĀṈAITTOḺIL.

yāṉainilai/yāṉaimaṟam A sub-situation under the PUṞAM theme TUMPAITTIṆAI: theme praising the heroic deeds of the king's elephant in battle.

yāṉaiviruttam Vide ĀṈAIVIRUTTAM.

yāṉaivīrar Vide EṆPĒRĀYAM.

yāṉaiveṉṟi A sub-situation under the PUṞAM theme PERUNTIṆAI: theme describing the victory of an elephant fighting with another.

yuttavētu A figure of speech in which an appropriate reason is suggested.

yuttiyaṇi A figure of speech in which others are beguiled into ignorance of one's idea by bringing about a change in the mode of one's deed which represents that idea.

yōkacāttiram Vide AṞUPATTUNĀṈKU KALAIKAḶ.

yōkacaivam A Saiva system under which the initiate practise AṬṬĀṄKAYŌKAM and obtain AṬṬAMĀCITTI, one of sixteen CAIVAM.

yōkam A school extrinsic to CAIVAM: deep and abstract meditation; concentration of the mind in the contemplation of the Supreme Spirit.

yōkavipākam Separation of that which is usually combined together, especially the separation of the words of a CŪTTIRAM splitting one rule into two or more.

lakimā Vide AṬṬAMĀCITTI.

laku A short letter, appearing by itself. Cf. KURU.

vakuttukkāṭṭal/vakuttumeynniruttal Vide UTTI.

vakutturaittal A sub-situation under the AKAM theme CĒṬPAṬAI: as the heroine in her

modesty hesitates to accept the love-token (a bunch of tender leaves) of the hero, the confidante reasoning with her with a view to making her accept it.

vakuppu A verse genre: classified composition on a particular thing.

vakaiccūttiram CŪTTIRAM giving detailed exposition of that which has already been briefly stated.

vakainilai (Also VAKAIMĀTIRI) Type.

vakainilaiyiyal Typology.

vakaippāṭu Classification.

vakaimātiri Vide VAKAINILAI.

vakaimātirip pāttiram Typical character.

vakaimāṟṟak kōṭpāṭu Mutation theory.

vakaimutal aṭukkaṇi A figure of speech which consists in listing members of a class without any attributes to them.

vakaimai Literary genre, the classification of literary works on the basis of their setting, subject, time, theme, attitude, content, structure, origin, history, purpose, occasion, psychology or sociology. As such, works have been grouped and associated according to a number of classificatory schemes and distinctions.

The concept of literary genres in Tamiḻ is quite ancient and forms part of a rich critical tradition. From *tolkāppiyam,* the earliest extant grammatical treatise, to *muttuvīriyam* of the 19th century, about 200 genres in verse are defined and discussed. The available literatures exemplify only half of them. The contemporary literary milieu adding genres in prose such as fiction, essay and travelogue, there has been a continuing trend of evolution and ramification.

Apart from AKAM and PUṞAM, the two broad species of classical literature, *tolkāppiyam* speaks about scores of literary types and modes such as PĀṬṬU, URAI, NŪL, VĀYMOḺI, PICI, AṄKATAM, MUTUCOL, PAṈṈATTI, AVAIYAṬAKKIYAL, ĀṞṞUPPAṬAI, IYAṈMOḺI VĀḺTTU, OMPAṬAI, KANTAḺI, PARIPĀṬAL, MANTIRAM, VAḶḶI, VEṞIYĀṬṬU, etc. This work also hints at the generic bases of IṈPAM, PORUḶ and AṞAM. Besides, most of the TIṆAI-s and TUṞAI-s, as well as their structural features have grown into independent genres (See CIṞṞILAKKIYAM).

The post-*tolkāppiyam* pre-PĀṬṬIYAL works deal with the kinds adapted from Sanskrit as well as those of native origin. *Taṇṭiyalaṅkāram* gives a four-fold classification of poetic composition, viz., MUTTAKAM, KUḶAKAM, TOLKAINILAI and TOṬARNILAI. *Tivākaram* (8th century) speaks of ĀCU, MATURAM, CITTIRAM and VITTĀRAM as the broad verse species, besides KĀVIYAM and PIḶḶAIPPĀṬṬU. In the 11th century *yāpparuṅkalam* treats of a whole class of literary types such as CAKKARAM, CUḶIKUḶAM, ĒKAPĀTAM, KĀTAIKARAPPU, etc. *Yāpparuṅkala virutti* of the same period lists some more verse types and certain miscellaneous kinds.

The period of PĀṬṬIYAL works provides an extraordinarily rich spectrum of generic theories (See CIṞṞILAKKIYAM).

The Western impact and the Islamic literature have brought about great changes and diversification in Tamil genres from the 18th century onwards. The fictional writing and several non-fictional prose types besides the Islamic Tamil genres like PAṬAIPPŌR, MACALĀ, KISSĀ, etc., as well as the persistence of the traditional modes should make generic

criticism in Tamil (VAKAIMAIT TIṞAṈĀYVU) a pursuit of serious and comprehensive academic scholarship.

vakaimait tiṟaṉāyvu Generic criticism, the approach through study of the 'kinds' of literature. Essentially a 'poetics' approach, it is fundamental to literary criticism. See also VAKAIMAI and CIṞṞILAKKIYAM.

vakaiyuḷi Scansion in disregard of speech-rhythm.

vacciräṅki Vide KĀMARACAMĀLAI.

vacantamālai A verse genre: ANTĀTI verse describing the South wind.

vacaṉakavitai Vide URAINAṬAIKKAVITAI.

vacaṉacampiratāyam A verse genre: poem in which all that is being said is said with equivocation.

vacaṉam 1. Vide URAINAṬAI. 2. Dialogue.

vacittuvam Vide AṬṬAMĀCITTI.

vacīkaraṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

vacai Vide CEMPORUḶAṄKATAM.

vacaikkavi Vide AṄKATACCEYYUḶ.

vacaikkūttu A dance *caricaturing* persons and holding them up to ridicule.

vacaippāṭṭu Vide KAṬAINILAI 2.

vañcaṉaviṟciyaṇi Vide ILĒCAVAṆI.

vañcappaḻippu A figure of speech: apparent censure of an object, artfully suggesting the censure of another object.

vañcappukaḻcciyaṇi Vide NINTĀTTUTIYAṆI.

vañcamtīr nāṭakam Revenge play.

vañcaṉaippuṇarppu A method of composition in which the hard consonants sound like the soft consonants, the stress not falling on them.

vañciccīr (Also VAÑCIYURICCĪR) Metrical foot of three syllables, chiefly found in VAÑCIPPĀ, of four varieties, viz., TĒMĀṄKAṈI, PUḶIMĀṄKAṈI, KŪVIḶAṄKAṈI and KARUVIḶAṄKAṈI.

vañcittaḷai Combination of VAÑCICCĪR (trisyllabic feet of complex ending) and NIRAI or NĒR of any kind of foot.

vañcittāḻicai A poem of three stanzas of four lines each, each line having two metrical feet and the whole poem dealing with a single theme.

vañcittiṇai A PUṞAM theme: the king crowned with the *vañci* wreath setting out for war against the enemy king in order to capture his land. Its AKAM parallel is MULLAI.

vañcitturaittal A sub-situation under the AKAM theme KUṞAINAYAPPUKKŪṞAL: the heroine, with the confidante's reference to the presence of the hero around, contrives her response in such a way that she does not openly admit her love for the hero.

vañcitturai 1. A PUṞAM sub-situation: the decision of a king to wear the *vañci* flowers and to advance against his enemies with a view to annexing their territories. 2. A stanza of four lines of two metrical feet each dealing with a single theme.

vañcittūkku The lines of VAÑCI metre, mainly occurring in PARIPĀṬAL.

vañcinilaittāḻicai One of the two sub-classes of VAÑCITTĀḺICAI, marked by the absence of AṬIMAṞI (interchangeability of lines of a stanza without change of meaning).

vañcinilaitturai One of the two sub-classes of VAÑCITTUṞAI marked by the absence of

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அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

AṬIMAṞI (interchangeability of lines of a stanza without change of meaning).

vañcinilaiviruttam One of the two sub-classes of VAÑCIVIRUTTAM marked by the absence of AṬIMAṞIMĀṞṞU (interchange-ability of lines of a stanza without change of meaning).

vañcippā One of the four basic types of metre employing all the other classes of feet as well as VAÑCICCĪR, and all the other types of connection as well as VAÑCITTAḶAI. It has VAÑCIYAṬI, that is, either KUṞAḶAṬI (two feet) or CINTAṬI (three feet). It may contain any number of lines but not fewer than three.

The VAÑCIPPĀ verse should have only two feet lines, though it may have three feet lines, and the foot cannot exceed three syllables. A syllable, however, can occur as a KŪṈ (a word in isolation constituting a foot by itself offering a pause in the movement of the verse, looking before and after, linking the parts preceding and following it). It is marked by TŪṄKALŌCAI (sleeping, slow-measured) rhythm and AKAVAL ending.

VAÑCIPPĀ has three types of classification: 1. INNIYAL VAÑCIPPĀ (without being interspersed with any other metrical line) and VIRAVIYAL VAÑCIPPĀ (interspersed with alien metrical lines). INNIYAL VAÑCIPPĀ is sub-classified into INNIYAL KUṞAḶAṬI VAÑCIPPĀ (two-footed lines) and INNIYAL CINTAṬI VAÑCIPPĀ (three-footed lines). VIRAVIYAL VAÑCIPPĀ is sub-classified into VIRAVIYAL KUṞAḶAṬI VAÑCIPPĀ (two-footed lines) and VIRAVIYAL CINTAṬI VAÑCIPPĀ (three-footed lines). 2. KUṞAḶAṬI VAÑCIPPĀ (two-footed lines) and CINTAṬI VAÑCIPPĀ (three-footed lines). 3. CAMANILAI VAÑCIPPĀ also called NĒRNILAI VAÑCIPPĀ (two-footed lines), VIYANILAI VAÑCIPPĀ (three-footed lines) and MAYAKKAṬI VAÑCIPPĀ (mixture of two or three-footed lines).

The auxiliary kinds of VAÑCIPPĀ (PĀVIṈAM) are VAÑCITTĀḺICAI (consisting of three stanzas of four lines each, each line having two metrical feet and the whole poem dealing with a single theme), VAÑCIVIRUTTAM (stanza of four lines of three metrical feet each) and VAÑCITTUṞAI (stanza of four lines of two metrical feet each, dealing with a single theme, having two sub-classes, viz., VAÑCINILAITTUṞAI and VAÑCIMAṆṬILATTUṞAI).

vañcippāṭṭu Vide ĒLAPPĀṬṬU.

vañcimaṇṭilattāḻicai One of the two sub-classes of the auxiliary metre VAÑCITTĀḺICAI marked by the occurrence of AṬIMAṞIMĀṞṞU (interchangeability of lines of a stanza without change of meaning).

vañcimaṇṭilatturai One of the two sub-classes of the auxiliary metre VAÑCITTUṞAI marked by the occurrence of AṬIMAṞIMĀṞṞU (interchange-ability of lines of a stanza without change of meaning).

vañcimaṇṭilaviruttam One of the two sub-classes of VAÑCIVIRUTTAM marked by the occurrence of AṬIMAṞIMĀṞṞU (interchange-ability of lines of a stanza without change of meaning).

vañcimālai A verse genre: poem on a given theme in VAÑCIPPĀ metre.

vañciyaṭi Lines of KUṞAḶAṬI (two-footed) or CINTAṬI (three-footed) characteristic of VAÑCIPPĀ metre.

vañciyaravam A sub-situation under the PUṞAM theme VAÑCITTIṆAI: theme describing the furious advance of an army against

the enemy, with drums beating and elephants roaring.

vañciyuriccīr Vide VAÑCICCĪR.

vañciviruttam A stanza of four lines of three metrical feet each.

vañciṉakkāñci A sub-situation under the PURAM theme KĀÑCITTIṆAI: a king in intense anger taking an oath that he would act in a particular way so as to turn his foes submissive.

vaṭṭappālai One of the four bases of the ancient Tamil music.

vaṭṭāra nāval Regional novel, which emphasizes the setting, speech and customs of a particular locality, not merely as local colour, but as important conditions affecting the temperament of the characters, their ways of thinking and feeling.

vaṭṭāravaḻakku Regional dialect.

vaṭakkiruttal To sit facing the north, taking vow of fasting unto death.

vaṭakalai The *Vaiṣṇava* sect, opp. to TEṈKALAI, holding preeminently the four *Vedas* as their scripture.

vaṭacol Vide COL.

vaṭaneṟi Literary conventions or usage in Sanskrit.

vaṭavāmukākkiṉi / vaṭavaitti See ŪḺITTĪ.

vaṭivam Form. It generally refers to a literary genre or type (VAKAIMAI) or patterns of metre, lines and rhymes. More specifically, it is the essential organizing principle, not simply a container of "content" of a work. Neoclassic critics thought of form as a combination of component parts put together according to the principle of decorum (PORUTTAM). Coleridge speaks of organic form (see UYIRIYAKKŌṬPĀṬU) as distinct from mechanical form. Many new critics prefer the word structure (**amaippu**) which they use interchangeably with form, and which they regard as primarily an equilibrium, or an interaction, or an ironic and paradoxical tension, of diverse words and images in a stable totality of meanings. R.S. Crane distinguishes between form and structure, describing the former as the particular "working" or "emotional power" that the work is designed to effect, and that functions as its "shaping principle", which controls and synthesizes the "structure" of a work- the order, emphasis, the rendering of all its component materials and parts - into "a beautiful and effective whole of a determinate kind".

vaṭivaviyal Formalism.

vaṭivaviyal aṇukumuṟai Formalistic approach. A critical method according to which a literary work has an autonomous existence, needing analysis of its intrinsic nature, the interplay between and among the text's essential verbal elements. It shuns all material which lies outside the form of the text. The formalist critic (the new critic) finds the meaning of a text being made up of matters of form (metre, image, diction, etc.) and matters of content (tone, theme, etc.) working all in harmony.

vaṭivavuvamam (Also VAṬIVUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which the comparison is in respect of shape or form.

Vaṭivuvamai Vide VAṬIVAVUVAMAM.

vaṭuku 1. A secondary melody-type of the MARUTAM class, one of four MARUTAYĀḺ TIṞAṈ. 2. A melody-type. 3. A dance.

vaṉṭu Vide KALAMPAKAM.

vaṉṭuṟaittārōṉ vantetirppaṭutal Vide IṞAIVIYAI IṞAIVAṈ VANTETIṞPPAṬUTAL.

vaṉṉakkaḷañciyam Poet, specially skilled at composing VAṈṈAM verses.

vaṉṉakkuḷippu/vaṉṉakkuṉippu A set or formal harmonic rhythm or VAṈṈAM compositions.

vaṉṉakam 1. Elaborate eulogy. 2. Vide AṬUKKIYAL.

vaṉṉakavottāḻicaikkali A variety of KALIPPĀ verse in which ARĀKAM, TĀḺICAI, EṈ and VĀRAM are the main features.

vaṉṉakavorupōku A sub-species of KALIPPĀ metre: ORUPŌKU constituent being informed dominantly by VAṈṈAKAM (succession of short letters rapidly repeated).

vaṉṉam 1. Specific sound feature in verse: verse rhythm. 2. Rhythmic verse with regular beats. 3. Vide MUṬUKIYAL. 4. Melody. 5. COLVAKAI.

vaṉṉaviruttam A verse genre: poem in VIRUTTAPPĀ metre in which there are sixty-four KALAI (part of VAṈṈAM with each line of the stanza containing sixteen KALAI).

vaṉṉavuvamam A figure of speech and a sub-class of UVAMAI: simile in which the subject of comparison is colour.

vaṇakkam Vide MAṄKAḶĀCARAṆAI.

vattunirttēcam Vide MAṄKAḶĀCARAṆAI.

vataṉa cantirōtayam A verse genre: poem in KALIVEṆPĀ metre in which the messenger-woman praises the face of the heroine as surpassing the beauty of the moon.

vantatukoṇṭu varātatumuṭittal Vide UTTI.

vantipāṭam Panegyric, as of a bard.

vantōṉtaṉṉoṭu noṉtuviṉātal Vide PĀṄKI TALAIVAṈOṬU NOṈTUVIṈĀTAL.

vampapparattai Lustful mistress or prostitute.

vayaṅkaleytiyaperumai A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the greatness issuing from being known around.

vayiriyar Professional dancers, actors.

varkka ilakkiyam Class literature.

varkkap pōrāṭṭam Class struggle.

varṇaṉai Description; commentary.

varakavi 1. Gifted, inspired poet. 2. Poem of great merit.

varalāṟṟiyam Historicism. A type of literary criticism that examines literary works within their diverse and interrelated historical contexts and considers cultural and social forces that influenced and are revealed through the text. Historicists thus examine not only the influence of social, cultural and historical circumstances on the work, but also the reception and significance of that work in the past and the present. They stress that literary works are produced by, reflect, and in some sense alter the social, cultural, and historical forces that were operative during their composition. See also NAVĪṈA VARALĀṞṞIYAM.

varalāṟṟuccintu Vide CINTU.

varalāṟṟu nāṭakam Chronicle play. It purports to be based on and recount historical events.

varalāṟṟu nāval Historical novel. It makes use of historical events, processes, issues

and personages as defining features of the narrative. A novel of this kind is often a vehicle for the author's insights into historical figures and their influences, or into the causes and consequences of historical events, changes, or movements.

varalāṟṟu nōkku Diachronic study.

varalāṟṟup poruḷmutalvātam Historical materialism.

varalāṟṟumuṟait tiṟaṉāyvu Historical criticism. Vide VARALĀṞṞIYAM.

varalāṟṟuvañci 1. A verse genre: panegyric in VAÑCIPPĀ on the noble birth, greatness and fame of a hero. 2. A verse genre: poem describing the march of an army to the battlefield.

varavuṇarnturaittal 1. Vide IṞAIVIKKU IṞAIVAṈ VARAVU AṞIVUṞUTTAL. 2. A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the confidante, sensing the arrival of the hero, asking the moon to convey to him the grief experienced by the heroine in his absence.

varavuṇarpāṅki arivaikkuṇarttal Vide TALAIMAKAṈVARAVU PĀṄKI TALAIVIK-KUṆARTTAL.

varavuvilakkal Vide PIṞCEṈṞU IṞAIVAṈAI VARAVU VILAKKAL.

varaveṭutturaittal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞUḺIPPIRIVU: the confidante announcing the arrival of the hero to the heroine.

varavetirntiruttal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the heroine awaiting the return of the hero.

varākimālai A garland of verses on *varāki* (a Divine Energy).

vari Tune, melody.

varikkūttu A kind of masquerade dance.

varicāntikkūttu A ritualistic folk dance.

varicaimakaḷir A class of female songsters.

varitakam Vide COLVAKAI.

varivaṭivam Written form.

varukkakkuṟaḷ A verse genre: poem in the KUṞAḶVEṆPĀ metre in which the word-initial letters occur as the initial letters of the stanza.

varukkakkōvai A verse genre: poem of KALITTUṞAI metre, in which the stanzas begin with the letters of the alphabet in regular order.

varukkaccantaveṇpā A verse genre: poem in cadenced VEṆPĀ metre in which the word-initial letters occur as the initial letters of the stanza.

varukkamālai A verse genre: poem in which successive lines begin with the letters of the alphabet in their regular order.

varukkamōṉai Vide IṆAMŌṈAI.

varukkavetukai ETUKAITTOṬAI in which the ETUKAI letters belong to the same *varukkam* (class or group).

varukuvar mīṇṭeṉap pāṅki valittal (Also VARUTTAMKAṆṬU URAITTAL) A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞPIRITAL: (the heroine grieving over the separation of the hero having left her for earning money for their marriage), the confidante impressing upon the heroine that the hero is sure to return (soon) with the proposal of marriage.

varukaipparuvam (Also VĀRĀṈAIPPARUVAM) Vide PIḶḶAIKKAVI I.

varuṇapporuttam Vide CEYYUṬPORUTTAM.

varuṇaṉ The God of the NEYTAL region.

varuṇippu A verse genre: imaginative-descriptive composition.

varuttam Suffering, as one of the sources of the MEYPPĀṬU, IḶIVARAL (ridicule).

varuttamkaṇṭu uraittal Vide VARUKUVAR MIṈṬEṈAP PĀṄKI VALITTAL.

varuttamkūṟi varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante urging the hero to go in for marriage with the heroine bringing to his mind the distress of the heroine.

varuttamtaṇittal A sub-situation under the AKAM theme PAKAITAṆIVIṈAIPPIRIVU: the confidante attenuating the grief of the heroine over the hero's parting from her to mediate between rival kings.

varuttamikutikūṟal A sub-situation under the AKAM theme ORUVAḺITTAṆATTAL: the confidante telling the hero about the great distress the heroine experienced during his absence.

varuttamikutikūṟi varaivukaṭātal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante urging the hero to marry the heroine by pointing out the intense misery the heroine is in.

varuntoḻiṟkarumai A phase of the AKAM thematic situation IRAVUKKUṞI IṬAIYĪṬU: obstacles to the meeting of the heroine with the hero at the trysting place by night.

varumatukūṟi varaivuṭampaṭuttal A sub-situation under the AKAM theme VARAIPORUḶPIRITAL: the confidante getting the hero to consent to marry the heroine by pointing to the disaster that may ensue from his pre-marital clandestine union.

varumuṉkuṟippu Prolepsis. A figure of speech in which an event or action that is anticipated is treated as if it has already occurred or is presently occurring.

varuvicaippuṉalaik kaṟciṟaipōla oruvaṉ tāṅkiya perumai Vide ORUTAṈINILAI.

varai āytal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante examining the reason behind the coming of the hero to the hill of the heroine.

varaital 1. A MEYPPĀṬU other than the principal eight: restraint. 2. (Also VARAIVU), An AKAM theme: a phase in the love-relationship between the hero and the heroine: getting married.

varaital vēṭkai An AKAM concept: the desire of the heroine for marriage with the hero.

varaintamai cevili naṟṟāykku uṇarttal (Also VĀYNTA CEVILI NAṞṞĀYKKU URAITTAL) A sub-situation under the AKAM theme TAṈMAṈAIVARAITAL: the foster-mother informing the mother of the heroine that the marriage of the hero and the heroine has (already) taken place.

varaintukoḷ eṉṟal Vide ULAKURAITTOḺITTAL.

varaiporuṭpirital (Also VARAIVIṬAIVAITTUP PORUḶVAYIṞPIRITAL) A phase in the pre-marital (KAḶAVU) course of love: the departure of the hero to earn money for his marriage with the heroine, which has been secured.

varaiporuṭpirivai uraiyeṉakkūṟal Vide EṈPORUḶ PIRIVUṈARTTU ĒNTIḶAIKKU EṈṞAL.

varaiyaramakaḷir Mountain nymphs.

varaiyaṟai (Also VARAIVILAKKAṆAM) Definition.

varaiyunāḷaḷavum varuntātiruntamai uraiyāyeṉṟal / varaiyunāḷaḷavum varuntātiruntamai pāṅki talaiviyai viṉātal Vide PĀṄKI TALAIVIYAI VARAIYUNĀḶAḶAVUM VARUNTĀTIRUNTAMAI URAIYĀIYEṈṞAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

varaiyumnāḷ uṉarttal Vide KĀLAMKŪṞI VARAIVUKAṬĀTAL.

varaiyuruvakkalai Graphic art.

varaiyoṭu pulampal A sub-situation under the AKAM theme KAṞPOṬUPUṆARNTAKAVVAI: the foster-mother crying to the hill on her way while in search of the eloped heroine.

varaiviṭattu uvattal A sub-situation under the AKAM theme VARAITAL: rejoicing over the wedding of the hero and the heroine.

varaiviṭaivaittup poruḷvayiṟ pirital Vide VARAIPORUṬPIRITAL.

varaiviḷakkaṉam Vide VARAIYAṞAI.

varaiviṉmakaḷir An AKAM concept: prostitutes.

varaivu Vide VARAITAL 2.

varaivukaṭātal (Also VARAIVUMUṬUKKAM) A thematic situation under the pre-marital (KAḶAVU) stage: the confidante of the heroine urging the hero to marry her lady.

varaivuṭaṉpaṭātu mikuttukkūṟal Vide PERUMPĀṈMAIKŪṞI MAṞUTTAL.

varaivuṭaṉpaṭutal An AKAM sub-situation: theme in which the parents of the heroine give their consent to her marriage with the hero.

varaivumalivu A phase in the love-relationship between the hero and the heroine: increased efforts toward the hero and the heroine getting into marital union.

varaivumaṟuttal An AKAM sub-situation: the heroine's kinsmen refusing the hero's proposal of marriage.

varaivumuṭukkam Vide VARAIVUKAṬĀTAL.

varaivetiruṉarttal Vide ETIRKŌḶ KŪṞIVARAIVU KAṬĀTAL.

vallāṉmullai (Also PULLĀVĀḺKKAI VALLĀṈPAKKAM) A sub-situation under the PUṞAM theme VĀKAITTIṆAI: appealing to and exciting the manly virtues of a person by praising his family, his clan and his great qualities.

vallicaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the frequent use of plosives or hard consonants (VALLIṈAM).

valliṉam The six hard consonants (k, c, ṭ, t, p, ṟ).

valliṉamōṉai Alliteration of hard consonants.

valliṉavetukai Rhyme in which the second letter of each line of a stanza is a hard consonant.

vallōrnaviṟciyaṉi A figure of speech in which a word of popular speech embodies an inner meaning besides its direct, explicit meaning.

valampurikiḻatti vāḻttal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞPIRITAL: The heroine praising the right-turned chank on the hero's chariot (the sounding of which heralds his arrival).

vali Vide VAITARUPPANEṞI.

valittal Vide CEYYUḶVIKĀRAM.

valiyaḻivuraittal Vide KIḶAVŌṈ VĒṬKAI TĀṄKAṞKARUMAI CĀṞRAL.

valaicciyār Vide KALAMPAKAM.

vaḻakkiḻappu Archaism. The use in literature of words and expressions that have become obsolete in common speech.

vaḻānilai Grammatical correctness, as of a word or sentence, dist. from VAḺUNILAI.

vaḻinaṭaiccintu Vide CINTU.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்

a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

vaḻinaṭaippatam A verse genre: song of a traveller, describing the scenery on the way.

vaḻinūl Vide NŪL.

vaḻipaṭutturaittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the confidante bidding the hero and the heroine adieu as they set out on elopement.

vaḻipāṭukūṟal Vide PĀṄKI ILVĀḺKKAI NAṈṞEṈṞU CEVILIKKU URAITTAL.

vaḻipāṭumaṟuttal An AKAM sub-situation: the heroine refusing the entreaties of the hero for union.

vaḻimuraṇ Frequent occurrence of MURAṆTOṬAI in a stanza.

vaḻimoḻi A kind of rhythmic verse.

vaḻimōṉai Vide AṈU.

vaḻiyacai 1. A single syllable used as a foot in a line of a verse or one kind of CORCIRAṬI used in PARIPĀṬAL. 2. A constitutent of KALIPPĀ verse.

vaḻiyarumaikkūṟimaṟuttal Vide PĀṄKI NEṞIYIṈATU ARUMAI KŪṞAL.

vaḻiyetukai Vide AṈUPPIRĀCAM.

vaḻiyoḻuki vaṟpuṟuttal Vide TALAIVIYAIP PĀṄKI KAṬUÑCOL COLLAL.

vaḻiviḷaiyāṭal A sub-situation under the AKAM theme UṬAṈPŌKKU: acts of distraction and sporting on the way by the hero and the heroine as a means to getting relieved of their fatigue as they tread the wilderness.

vaḻiviṉātal A sub-situation under the AKAM theme MATIYUṬAṈPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she could tell him the way to their place.

vaḻu Deviations from the standard conventions in versification and rhetorical features.

vaḻunilai (Also VAḺŪUNILAI) Erroneous use, as of a word, dist. from VAḺĀNILAI.

vaḻuvamaiti Admissible deviations from standard conventions in versification and rhetorical features. Cf. VAḺU.

vaḻuvuṭaikkāmam Vide PERUNTIṆAI.

vaḻūuccoṟpuṇarttal Vide NŪṞKUṞṞAM.

vaḻūunilai Vide VAḺUNILAI.

vaḷḷal Vide PURAVALAṈ.

vaḷḷi 1. Figures drawn on the breasts and arms of young women. 2. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: the VEṞIYĀṬAL of hilly women possessed by God Murukaṉ. 3. A kind of dance by hilly women possessed by God Murukaṉ.

vaḷḷikkūttu A masquerade dance among the people of the hilly tracts.

vaḷḷai / vaḷḷaippāṭṭu Vide ULAKKAIPPĀṬṬU.

vaḷampaṭa uraittal A phase of the sub-situation KUṞAIYUṞAVUṈARTAL under the AKAM theme PĀṄKIMATIYUṬAMPĀṬU: the hero (as a pretext to his entreating the confidante for help to meet the heroine) telling the confidante about the richness of their features which do not go with the work assigned to them.

vaḷamaṭal Vide IṈPAMAṬAL.

vaḷarccipputiṉam Bildungsroman. A novel that recounts the development of an individual from childhood to maturity to the point at which the main character recognizes his or her place and role in the world.

vaḷarnilaimāntar Round character. A term coined by E.M. Forster. It refers to one

who is dynamic, complex in temperament and motivation as does a person in real life. Cf. ORUNILAIMĀNTAR.

vaṟpuṟuttal Vide PĀṄKAR IṞAIVAṈAITTĒṞṞAL.

vaṟitunakaitōṟṟal An AKAM sub-situation: the appearance of a light bashful smile on the lips of the heroine as she consents to union with the hero.

vaṟuṅkaḷam talaivikaṇṭu iraṅkal Vide PULARNTAPIṈ VAṞUṄKAḶAM TALAIVIKAṆṬU IRAṄKAL.

vaṟuṅkaḷaṉ nāṭi maṟukal Vide TALAIVAṈ VAṞUṄKAḶAṈ NĀṬI MAṞUKAL.

vaṟumpuṉamkaṇṭu varuntal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the hero being saddened at finding the millet field without the heroine at its watch.

vaṟumai One of the sources of the MEYPPĀṬU, AḺUKAI (weeping): poverty.

vaṉcolvilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which the pursuit of an action is sought to be stopped by the suggestion of something unpalatable, made through an unpleasant reference.

vaṉpuṟai 1. A thematic situation pertaining to the pre-marital (KAḶAVU) love: assurance, comfort, given by the hero, to the heroine who nurses doubts as to their continued union. 2. A sub-situation under the AKAM theme VARAIVIṬAIVAITTUPPORUḶVAYIṞPIRITAL: the confidante stressing that it is pseudo-rainy season. 3. A sub-situation under the AKAM theme TUṆAIVAYIṞPIRIVU: the confidante assuring the heroine of the return of the hero when his mission is fulfilled.

vaṉpuṟai etiraḻintu iraṅkal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUP PORUḶVAYIṞPIRITAL: the heroine being distressed in separation, as she refutes the contention of her confidante that it is the pseudo-rainy season.

vaṉpuṟai etiraḻintumoḻital Vide PERUNTIṆAI.

vaṉmoḻiyālkūṟal A sub-situation under the AKAM theme KUṞAINAYAPPUKKŪṞAL: the confidante warning the heroine against the consequences (such as the hero riding the palmyra horse) of her refusal to openly accept the truth of her love for the hero.

vaṉappu Elegance of a literary work resulting from the perfection of its eight parts, namely, AMMAI, AḺAKU, TOṈMAI, TŌL, VIRUNTU, IYAIPU, PULAṈ and IḺAIPU. Also see CEYYUḶUṞUPPU.

vaṉappunilaiyaṇi A figure of speech in which an attribute of the given subject matter is kept under the veil of another similar attribute.

vaṉappuvaṇṇam A variety of melody.

vaṉamaṭaintunōṟṟal Vide PERUNTIṆAI.

vākki Vide PULAVAR.

vākkiyapporuḷuvamai Vide TOṬARMOḺI UVAMAI.

vākkuttampam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

vākkuvantaṉam Vide AVAIYAṬAKKAM.

vākaṉakkavi A poem which sings of the excellence of God, His vehicle and the gracefulness of His procession.

vākaittiṇai 1. A PUṞAM theme: a conqueror wearing a chaplet of sirissa flowers and celebrating his victory over royal enemies. 2. A PUṞAM theme: the members of four social classes, hermits and others exalting their characteristic attainments. Its AKAM parallel is PĀLAI.

vākaimālai A verse genre: poem in praise of the victory of a warrior, describing him

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

as crowned with a wreath of sirissa flowers.

vācakakkōṭpāṭu Theory of reading.

vākaiyaravam A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing a warrior as being decked with a wreath of white flowers and wearing a red girdle and anklets, in token of victory.

vācakappā Drama.

vācakar aṭippaṭait tiṟaṉāyvu Reader-oriented or reader-response criticism, encompassing various approaches to literature that explore and seek to explain the diversity of readers' responses to literary works. It raises theoretical questions about whether our responses to a work are the same as its meaning(s), whether a work can have as many meanings as we have responses to it, and whether some responses are more valid than others. It also provides us with models that aid our understanding of texts and the reading process. See also VIṬUPĀṬU.

vācakar uḷaviyal Audience psychology.

vācakarkuḻu Interpretive communities. A term used in reader-response criticism (VĀCAKAR AṬIPAṬAIT TIṞAṈĀYVU), it refers to the existence of multiple and diverse reading groups. Stanley Fish argues that the meaning of a given text may differ significantly from group to group. He adds that different interpretive communities share different reading goals and strategies, and a given interpretation depends upon, and revolves around the shared assumptions, motives and methods of the particular group.

vācakar nukarvukkōṭpāṭu Reception theory. A type of reader-response criticism (VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU) that examines the reception of a literary work. Hans Robert Jauss has used the term aesthetic distance (MURUKIYAL AYAṆMAI) to describe the difference between how a work was viewed when it was originally published and how that same work is viewed today. He seeks to explore the diverse responses of readers over time to a given literary work. Rejecting the theory that a single, correct meaning can be derived from any given text, he notes that a text lends itself to numerous rational interpretations depending upon the expectations of readers over time, which facilitates the building up of a critical tradition around a work that gets enriched and modified with the advent of new generations of readers.

vācakar vaṭṭam Readers' forum.

vācippu araciyal Political readings. A term used in the new historicism (NAVĪṈA VARALĀṞṞIYAM) to describe how writers may unconsciously conceal or ignore the contradictions of their own time and in their own works. Political readers analyse these suppressions and substitutions in order to discover the historical and political realities that the text elides or covers up.

vāṭkūttu Sword-dance.

vāṭṭamkūṟal A sub-situation under the AKAM theme PORUḶVAYIṞPIRIVU: the hero telling the confidante about the distress the heroine will be afflicted with if she learns about the hero parting from her to earn wealth (and asking her to convey his intended separation to the heroine in an apt way).

vāṭṭamviṉātal A sub-situation under the AKAM theme MUṈṈUṞAVUṆARTAL: the confidante

enquiring of the heroine the reason for her despondency.

vāṭātamālai A verse genre: poem in which the seven divine mothers (*cattamātar*) bring her garland from the hero, as the heroine observes penance to realize her passion for the hero.

vāṭāvaḷḷi A sub-situation under the PUṞAM theme KARANTAITTIṆAI: a kind of dance.

vāṭaippācaṟai (Also VĒṈTAṞPĀCAṞAI) A sub-situation under the PUṞAM theme VĀKAITTIṆAI: describing the north wind which blows in the camp of soldiers and distresses them by reminding them of their loved ones.

vāṇmaṅkalam 1. A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: praising the sword of the victorious king. 2. A literary genre on the above theme.

vāṇāṭkōḷ A sub-situation under the PUṞAM theme UḶIÑAITTIṆAI: theme of a king sending his sword in advance at an auspicious moment, while setting out with the object of capturing the fort of his enemy.

vāṇi A kind of dance.

vāṇikavākai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: exalting the six kinds of occupation (study, performing rites, acquiring wealth, bestowing alms, keeping cows and cultivation) of merchants, far removed from the action of the battlefield.

vāṇikaveṉṟi A sub-situation under the AKAPPUṞAP PERUNTIṆAI: theme describing the selfless benefactions of a merchant who has risen to prominence by his success in business.

vāti Vide PULAVAR.

vātōraṇamañcari A verse genre: poem in VAÑCIPPĀ metre celebrating the valour and prowess of those who subdue an elephant and tame it by inflicting wounds on it.

vāmam A peripheral sect of CAIVAM which holds that the whole universe is a manifestation of Cakti, and the salvation consists in absorption in Her.

vāyntacevili naṟṟāykku uraittaḷ Vide VARAINTAMAI CEVILI NAṞṞĀYKKU UṆARTTAL.

vāypāṭṭut tulakkam Stock response. An uncritical, automatic response to a given situation from the audience or reader; a response according to convention rather than true feeling or appropriate judgement.

vāypāṭṭup pāttiram Stock character. A type of character who regularly appears in certain literary forms, and who are endowed with certain characteristics sanctioned by convention and custom.

vāypāṭu Formulaic structure.

vāymaikūṟi varuttam taṇittal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante consoling the grieving heroine telling her of the honesty of the hero's words that he would return soon with the proposal of marriage.

vāymoḻi A literary genre: gnomic poetry; it may also include MAṞAIMOḺI and MANTIRAM.

vāymoḻi ilakkiyam Oral literature. Also see NĀṬṬĀR VAḺAKKĀṞU.

vāymoḻik kalai Verbal art. Also see NĀṬṬĀR VAḺAKKĀṞU.

vāymoḻikūṟit talaimakaḷ varuntal A sub-situation under the AKAM theme ŌTAṞPIRIVU: the sorrowing heroine recalling the promise of the hero made earlier that he would not part from her.

vāymolimarapu Oral tradition.

vāymoli vāypāṭṭukkōṭpāṭu Oral formulaic theory.

vāyil An AKAM concept: one who mediates between the promiscuous hero and the sulking heroine.

vāyilkaṉṉiṉṟu tōlikku uraittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero speaking to the confidante as he stands at the threshold.

vāyilperṟuytal Vide PĀṄKIYAI AṞITAL.

vāyilperātu makaṉtiraṉ niṉaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero, ingress barred, thinks of his infant-son endearingly.

vāyilmaṟukkappaṭṭa pāṇaṉ kūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the heroine refuses to accept his mediation, the minstrel-singer from the hero addressing her.

vāyilmaṟuttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the refusal of the heroine to grant interview to the hero's messengers.

vāyilmaṟutturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine denying ingress to the hero as the confidante entreats her to let him in.

vāyilvēṇṭat tōlikūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: as the hero returning from prostitutes solicits entry, the confidante rebuking him.

vāyilvēṇṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the request of the messenger to the heroine to give audience to the hero.

vāyilavarvāḻttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: praising by the attendant-messengers as the hero returns from courtesans, after seeing the confidante dressed in red.

vāyiṟkūṭṭam A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: reconciliation of the hero and the heroine through the help of the messenger.

vāyiṟkūttu A kind of dancing or acting.

vāyilnilai Vide KAṬAINILAI 1.

vāyilnērtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine granting the request of the messenger to give audience to the hero.

vāyilnērvittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero persuading his messenger to deliver his love-message to the heroine.

vāyukaṇam Vide KĀṞṞUKAṆAM.

vāyuttampam Vide AṞUPATTUNĀṄKU KALAIKAḶ.

vāyuṟaivāḻttu 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme of wise men giving salutary advice to a chief *nolens volens*. 2. A verse genre: a variety of descriptive poetry on the above theme.

vārttikam Supplementary rule added to a CŪTTIRAM: critical gloss or annotation.

vāram 1. Vide AṬAKKIYAL. 2. Song of an accompanist sung as a relief to the chief singer. 3. Song in praise of a deity. 4. Mellifluous song.

vāram pakarntu vāyilmaṟutturaittal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine refusing admission to the messengers of the hero saying that she has made a gift of the ownership of the hero.

vārātataṉāl vantatumuṭittal Vide UTTI.

vārāmaikku alital A sub-situation under the AKAPPUṞAPPERUNTIṆAI theme: the heroine in

a state of distress with the hero not having returned.

vāraṇaipparuvam Vide VARUKAIPPARUVAM.

vāvaṉāṟṟi A variety of CITTIRAKKAVI: composing a metrical stanza with the last line first, then the penultimate line, then the second line and finally the first line, all lines beginning with the letters given.

vāḻkkainalaṅkūṟal Vide TAṈMAṆAI VĀḺKKAIT-TAṈMAI UṆARTTAL.

vāḻkkainaṉṟeṉṟuraittal Vide PAṄKI ILVĀḺKKAI NAṈṞEṈṞU CEVILIKKURAITTAL.

vāḻkkainaṉṟaṟaital Vide PAṄKI ILVĀḺKKAI NAṈṞEṈṞU CEVILIKKURAITTAL.

vāḻkkaivaralāṟṟu ilakkiyam Biographical literature.

vāḻkkaivaralāṟṟut tiṟaṉāyvu Biographical criticism. A study of the life of the author as a means to understanding his work.

vāḻkkaivaralāṟu Biography.

vāḻttaṇi Vide ĀCIYAṆI.

vāḻttal 1. A sub-situation under the PUṞAM theme KARANTAITTIṆAI: praising the memorial stone of the dead warrior. 2. A MEYPPĀṬU other than the principal eight: blessing.

vāḻttiyal A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: a bard praising a chief. It ramifies into four verse genres, viz., PUṞANILAI, VĀYUṞAIVĀḺTTU, CEVIYUṞAI and AVAIYAṬAKKIYAL. These four do not take KALI and VAÑCI metres.

vāḻttu Vide MAṄKALĀCARAṆAI.

vāḻttuppāṭal Vide PŌṞṞIPPĀṬAL.

vāḻttuvilakku A figure of speech and a sub-class of TAṬAIMOḺIYAṆI in which the pursuit of an action is sought to be stopped by the suggestion of something unpalatable in it though in words of praise.

vāḻvukkaruttiyal Ideology. A set of beliefs underlying the customs and conventions of a social group.

vāḻittirunāmam A Vaiṣṇava concept: poem of salutation to the ĀḺVĀR-s and ĀCĀRYA-s at the end of the text.

vāḷcelavu A sub-situation under the PUṞAM theme KĀÑCITTIṆAI: theme which describes a king sending his sword in advance while commencing action against an invading enemy.

vāḷnāṭkōḷ A literary genre: theme of auspicious despatch of the royal sword on the eve of the king's expedition.

vāḷnilai A sub-situation under the PUṞAM theme VAÑCITTIṆAI: theme of sending in advance at an auspicious moment the sword of a king who intends military expedition against his enemies.

vāḷmaṇṇunilai A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: theme which describes the ceremonial bath given to a king's sword and the heroic achievements of the king with that sword.

vāḷviruttam A verse genre: poem on sword, a constituent of royalty in ten verses of ĀCIRIYAVIRUTTAM metre.

vāṉnōkki varuntal A sub-situation under the AKAM theme VĒNTAṞKU UṞṞUḺIPPIRIVU: the hero, away on his mission, as he sorrows over separation from the heroine, gazing at the sky.

vāṉmoḻi Vide ACARĪRI.

vāṉampāṭi Indian skylark.

vāṉoli Vide ACARĪRI.

vikkiriya uvamai (Also VIKĀRAVUVAMAI) A figure of speech and a sub-class of UVAMAI: imaginative working on the standard of comparison without going in for a direct comparison (e.g. God Piramaṉ has created this woman through a mental picture of the lustre of the cool moon and the blossoming of the lotus).

vikaṭakavi 1. Humorous verse. 2. One who writes humorous verse.

vikaṟpattiṉ muṭittal Vide UTTI.

vikaṟpa naṭai A kind of fancy verse.

vikaṟpam Permissive option or alternative.

vikāram Vide CEYYUḶ VIKĀRAM.

vikāravuvamai Vide VIKKIRIYAVUVAMAI.

vicayavittāram A verse genre: poem on the triumphant march of a king around, vanquishing even the Guards of the eight directions.

vicittira akaval A rhetorical mode in which every letter of a KUṞAḶVEṆPĀ constitutes the last letter of each line of an ĀCIRIYAPPĀ.

vicittirakkā/vicittirappā A curiously wrought poem.

vicittiravēḷākkolli A secondary melody-type.

vicutti Vide ĀṞĀTĀRAM.

vicēṭavaṇi A figure of speech in which the excellence of a thing is emphasized by describing it as lacking in even the requisites or necessary attributes, being of five kinds, viz., KUṆAKKUṞAIVICĒṬAM (as lacking in an aspect of disposition), TOḺILKUṞAI VICĒṬAM (as lacking in the deed going with the thing) CĀTIKKUṞAIVICĒṬAM (as lacking in the position associated with its class), PORUḶKUṞAIVICĒṬAM (as lacking in the largeness of a thing) and UṞUPPUKKUṞAIVICĒṬAM (as lacking in the requisite limbs or components of a thing).

vicēṭavurai Explanatory note.

viñcaiyarmakaḷir Vide ARAMPAIYAR.

viññāṉavātam Scientism.

viṭkampam Interlude between the Acts.

viṭṭaṭi The last line read or recited as the place from which the reading or the recitation is to continue.

viṭṭaturai Place where one stopped, as in singing, reading or explaining a verse.

viṭṭalakkaṇai/viṭṭavākupeyar/viṭṭavilakkaṇai Vide ILAKKAṆAI.

viṭṭicai 1. Break occurring after a letter of an ACAI. 2. Vide AṬAI.

viṭṭicaimōṉai Agreement of the duration of the first letters with a pause following.

viṭṭicai vallorru etukai Agreement of a pause with a plosive consonant in the second positions.

viṭṭumviṭātavākupeyar/viṭṭumviṭātavilakkaṇai Vide ILAKKAṆAI.

viṭṭōcai Pronouncing the letters of a word with a pause after each.

viṭalai 1. Male youth from 16 to 30. 2. Chief of wasteland tract (PĀLAI). 3. Chief of agricultural tract (MARUTAM).

viṭātavākupeyar/viṭātavilakkaṇai Vide ILAKKAṆAI.

viṭiyal Vide MUTAṞPORUḶ.

viṭiyaṟpaṉ Melody to be sung at dawn.

viṭukatai A folk genre: riddle; enigma.

viṭukavi 1. Vide TAṈIPPĀṬAL. 2. Vide PICI.

viṭutal Vide TALAIMAKAḶAIT TALAIMAKAṈ VIṬUTTAL.

viṭuturai Place for pause in reading, singing, etc.

vitupāṭṭu Vide TAṈIPPĀṬAL.

vitupāṭu Gaps, "blanks" in texts that must be filled in by readers. A gap may be said to exist whenever and wherever a reader perceives something to be missing between words, sentences, paragraphs, stanzas or chapters. Readers respond to gaps actively and creatively, explaining apparent inconsistencies in point of view (NŌKKUNILAI), accounting for jumps in chronology, speculatively supplying information missing from plots (KATAIPPIṈṈAL) and resolving problems left ambiguous in the text. The German critic Wolfgang Iser argues that texts contain gaps that powerfully affect the reader, who must explain them, connect what they separate, and create in his or her mind aspects of a work that are not in the text but that the text incites. He adds that "unwritten aspects" of a story "draw the reader into the action" and "lead him to shade in the many outlines suggested by the given situation". Also see VĀCAKAR AṬIPPAṬAIT TIṞAṈĀYVU.

viṭaitaḷuval Vide ĒṞUKŌḶ and PERUNTIṈAI.

viṭaiyilviṉāvaṉi A figure of speech in which inanimate things are enquired of without looking for their responses. Cf. VIṈĀVIL-VIṬAIYAṈI.

viṉṉappam A verse genre: entreaty to God.

vittārakavi Vide PULAVAR.

vittiyātarar A class of celestial beings.

vittuvēṭaṉam/vittuvēṣṇam Vide AṞUPATTU-NĀṈKU KALAIKAḶ.

vittaikkavi Poet who composes poems without inspiration, after learning prosody.

vitalaiyāppu Vide ALAIMAṞIPĀPPUPPORUḶKŌḶ.

vitāṉacceyyuḷ (Also VITĀṈAM 1) A stanza in which two KURU and two LAKU occur alternatively.

vitāṉam 1. Vide VITĀṈACCEYYUḶ. 2. A melody-type.

vitiyaṉi A figure of speech in which a general rule or custom is being informed by a particular idea. e.g. The cuckoo sings (rule) in the spring season (idea).

viticcūttiram A grammatical rule of principle enunciated for the first time.

vitippirayōkam Application of the principle of a CŪTTIRAM.

vitimuṟait tiṟaṉāyvu 1. Legislative criticism. Application of the pre-established norms and standards to the interpretation and analysis of a work of art. 2. Theoritical criticism. A type of criticism that emphasizes the formulation of general principles for all texts rather than explicating individual works as in applied criticism (CEYALMUṞAIT TIṞAṈĀYVU). It postulates a set of aesthetic principles that can be applied to literary works in general.

vitiyoṭuveṟuttal A sub-situation under the AKAM theme PĀṄKAṞKŪṬṬAM: the hero as he laments the unmitigated sway of his love-passion to his confidant, saying even his earlier virtuous deeds lend no helping hand to him.

vitirēkavaṉi (Also VĒṞṞUMAIYAṈI) A figure of speech in which the difference between comparable things is mentioned either explicitly (KŪṞṞUVĒṞṞUMAI) or suggestively (KUṞIPPUVĒṞṞUMAI).

vitirēkavuruvakam (Also VĒṞṞUMAI-YURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the

subject of the metaphor is shown to be distinct in a particular aspect from the standard of metaphorization.

vitivarumuṟai Vide CĀṈṞUPPOTUMAI.

vitivaḻiccēṟal A sub-situation under the AKAM theme UṬAṈPŌKKU: the mother blaming it on destiny for the elopement of her daughter with the hero.

vitiviḷakkamuṟai Deductive method, where conclusions are reached by reasoning from general laws to a particular case.

vitūṭakakkūttu A kind of burlesque or merry dance.

vitūṭakaṉ Buffoon, jester.

vipattuccintu Vide CINTU.

viparītavuvamai Vide ITARAVITARAVUVAMAI.

viparītappaṭutal A figure of speech and a sub-class of PIṞAPORUḶVAIPPAṆI in which there is a reversal of the consequences of good deeds and evil deeds.

vipāvaṉaiyaṇi Vide PIṞITĀRĀYCCIYAṆI.

viyañcaṉam/viyañcaṉāvirutti The power of a word to suggest or imply from its position in a sentence, a sense other than its primary and derivative senses.

viyanturaittal A sub-situation under the AKAM theme UṬAṈPŌKKU: the foster-mother speaking in wonder (at the description of the eloped hero and heroine by a pair of lovers returning from elopement).

viyappaṇi (Also VIYAPPUVAMAI) A figure of speech: describing the efforts taken for the achievement of an object other than the one intended.

viyappiṟai Vide IṞAIYAṆI.

viyappuccuvaiyaṇi Vide IṞATAVAṆI.

viyappuvamai Vide VIYAPPAṆI.

viyarttal A MEYPPĀṬU other than the principal eight: emotional stress born of anger.

viyaṉilaimaruṭpā A kind of MARUṬPĀ in which the lines of VEṆPĀ and ĀCIRIYAPPĀ are found confusedly mixed up. Cf. CAMANILAI MARUṬPĀ.

viyaṉilaiyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which some of the limbs of an object/person are brought into metaphorization while others are left out, and the object/person as a whole is then metaphorized.

viyaṉilaivañci Vide VAÑCIPPĀ.

viyākkiyāṉam Exposition, explanation, comment, commentary.

viyākaraṇam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

viyāḻakkuṟiñci A secondary melody-type of the KUṞIÑCI class.

viratiyaraiviṉāval A sub-situation under the ĀKAM theme UṬAṈPŌKKU: the foster-mother enquiring of the holy men whether they have seen the eloped hero and heroine.

viravikkūṟal A sub-situation under the AKAM theme KUṞAINAYAPPUKKŪṞAL: the confidante, with the heroine's response not forthcoming, making a serious and hard-hearted reference to the presence around of one (the hero) with an unrevealed intention.

viraviyal kuṟaḷaṭi vañcippā Vide VAÑCIPPĀ.

viraviyal cintaṭi vañcippā Vide VAÑCIPPĀ.

viraviyalpiṟaporuḷvaippu Vide IRUMAI IYAṞKAI.

viraviyal vañcippā Vide VAÑCIPPĀ.

viraviyalaṇi Vide CAṄKĪRAṆAVAṆI.

virāṭṭu A feature of AḶAVAḺICCANTAM, marked by a balanced occurrence of feet, but with two letters fewer.

virāvaṇi Vide CAṄKĪRAṆAVAṆI.

viricci A sub-situation under the PUṞAM theme VEṬCITTIṈAI: an auspicious omen being looked for from an unknown person by the warriors going for capturing the enemy's cows.

virittal 1. Vide CEYYUḶVIKĀRAM. 2. Vide NŪL.

viritturai Vide AKALAVURAI.

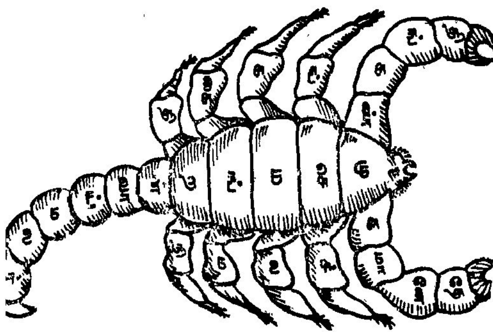
virinūl Elaborate treatise.

virimuraṇ A kind of song.

viriyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which there is the occurrence of the metaphor marker between the subject of comparison and the standard of comparison. e.g., *mukamākiya tāmarai* (the face as the lotus).

viriyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the subject of comparison, the standard of comparison the underlying similarity between the two and the sign of comparison are explicit.

viruccikapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram, representing the body of the scorpion, as under:



திங்கண்முக மானேதே னேமாகச் செங்கமல மங்கைதிற நின்வாய் மலர்.

viruttakkalitturai A kind of KALITTUṞAI verse.

viruttakanti Prose with rhymes and rhythms peculiarly appropriate to verse, poetic prose.

viruttattāṉam Vide TĀṈAM.

viruttam 1. Vide PĀVIṈAM. 2. Vide ĒTUVĀPĀCAM.

viruttavakai A composition celebrating the constituents of royalty (horse, elephant, bow, sword, spear, umbrella, sceptre, country, town, etc.,) each in ten verses of ĀCIRIYAVIRUTTAM metre.

viruttavilakkaṇam A verse genre: poem dealing with the bow, sword, spear, sceptre, elephant, horse, country, capital city and liberality of a king, each being praised in a decad of stanzas of a particular rhythm.

viruttavuruvakam Vide TEṞṞURUVAKAM.

viruttāṭivakam A figure of speech in which a word occurring in two places in a verse lends itself to two different meanings.

virutti 1. Vide AKALAVURAI. 2. Exegesis (explication), the elucidation of a work by a close reading (AṈUKKAPPĀRVAI) of the text. 3. Style of dramatic composition, of four kinds, viz., CĀTTUVATI, ĀRAPAṬI, KAICIKI and PĀRATI.

viruttiyurai Vide AKALA URAI.

viruntu An aspect of elegance in poetic composition (VAṈAPPU): poetic composition in a new style, a CEYYUḶUṞUPPU.

viruntu iṟai virumpal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: (having been invited by the confidante) the hero desiring to have feast in the home of the heroine.

viruntukaṇṭoḷittavūṭal veḷippaṭanōkkic ciṟēleṉṟu àvaḷ ciṟaṭitoḻutal Vide TALAIVAṈ CIṞĒLEṈṞU AVAḶ CIṞAṬṬITOḺUTAL.

viruntuvantuḻip poṟuttalkaṇṭu iṟaiyōṉ makiḻtal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the hero (returning from prostitutes), as he comes in the company of guests, being happy with the heroine bearing with him.

viruntuvilakkal Vide ULAKIYAL MĒMPAṬA VIRUNTU VILAKKAL.

viruntoṭucellat tuṉintamaikūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the inmates of the house speaking of the heroine being appeased as the hero returning from prostitutes comes in the company of guests.

virūpakavuruvakam Vide TEṞṞURUVAKAM.

viraivu A MEYPPĀṬU other than the principal eight: sense of urgency.

virōtaccilēṭai Vide CILĒṬAIYAṆI.

virōtavaṇi Vide MURAṆAṆI.

virōtavuruvakam Vide TEṞṞURUVAKAM.

virōta uvamai A figure of speech and a sub-class of UVAMAI: simile in which the objects compared with each other are described as having opposite characteristics.

villuppāṭṭu (Also VIṞPĀṬṬU)A kind of folk song: narrative poem sung to the accompaniment of a bow-like musical instrument.

vilviruttam A verse genre: poem celebrating bow, the constituent of royalty in ten verses of ĀCIRIYAVIRUTTAM metre.

vilakkaṇi Vide TAṬAIMOḺIYAṆI.

vilakkal A sub-situation under the AKAM theme PĀṄKIYIṞKŪṬṬAM: the confidante forbidding the hero to come for night trysts explaining the dangers involved in them.

vilakkiyalvēṟṟumai A figure of speech and a sub-class of VĒṞṞUMAIYAṆI in which the explicit features of comparison between two things are sought to be repudiated.

vilakkiyaṟkūttu A kind of dance.

vilakkiyaṟcūttiram Rule of exception from the operation of a general rule.

vilakku Taboo.

vilakkuruvakam Vide TAṬAIMOḺIYURUVAKAM.

vilakkuvamai Vide TAṬAIYUVAMAI.

vilaṅku One of the sources of the MEYPPĀṬU ACCAM (fear): beasts.

vilaṅkukkatai Beast fable, a story in which the principal characters are animals. It is a type of allegory (KATAI URUVAKAM) in which animals talk and act like the human types they represent.

vilaṅkukati Vide CEYYUṬPORUTTAM.

vilācam A verse genre: (i) poem in KAḺI-NEṬILAṬI ĀCIRIYAVIRUTTAM metre on the expression of their love by women for the hero who comes in procession, their amorous dreams, etc., (ii) a dramatic composition.

vivāta nāṭakam Vide CIKKAL NĀṬAKAM.

viḻuppuṇ Wound of a warrior on his face or breast received in battle.

viḻumam The sublime. That quality in a literary work that elevates the reader to a higher plane achieved through great thoughts, noble sentiments, elevated figures of speech, lofty diction and aesthetic arrangements - all brought into a harmonious whole.

viḻumiyatupayattal Vide NŪLAḺAKU.

viḻaivoṭukkam Psychic repression.

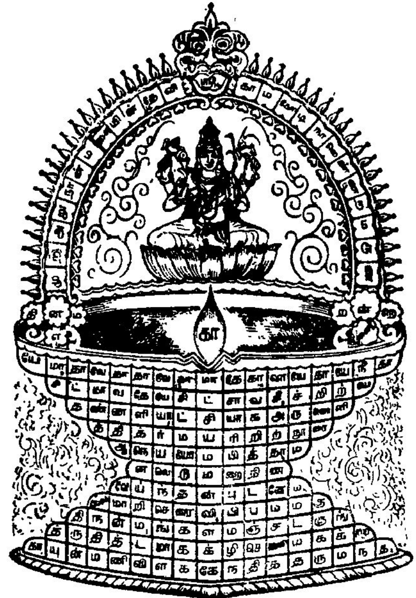
viḷakkaṉi Vide TIVAKAVAṈI.

viḷakkiṭaiyutavi A sub-situation under the AKAM theme ILVĀḺKKAI: union of the hero and the heroine as the latter feels shy under the light of the lamp.

viḷakkunilai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme describing the royal lamp as flourishing inseparably with the royal sceptre. 2. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme describing the movement of a lamp from left to right, indicating the victory of a king. 3. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: comparing the king with the sun. 4. A verse genre: poem on the theme of VIḶAKKUNILAI in which the royal sceptre and the royal lamp are described as flourishing inseparably as the spear and the spearhead.

viḷakkuppantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a lamp with a pedestal in the manner of the *Civaliṅkam* the emblem of Civaṉ. Cf. CIVALIṄKAPANTAM:

தாயின் மணிவிளக் கேந்தித் தருமந்
தழைக்கமனை செழிக்க மாடத் திருத்திநன்
மங்கள மஞ்சட் குங்கும மப்பி
விரைசெறி மாலை வேய்ந்தன் புடனே
மணநிறை மடுவென ஆநெய் யோம்பித்
தாமரை நூற்றிரி யமர்த்தித் தண்ணளி
யாட்சி யாக அருளொளி யேற்றிச்
சிவ சாட்சியே தேவ காட்சியே
மாதாவே தாதாவே காமாதே
காவாயே தாயே நீதா.
நீயே தாயே வாகா தேமா
காவே தாதா வேதா மாயே
எனதின மனமுற அறுநான் மனையின்
தேவிஸ்ரீ காம கோடி நாலெண்
ணறமரு ணன்றென் றன்னை
ஸ்ரீகா மாட்சி யம்மன் விளக்கே.



viḷakkoṭuveṟuttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine getting cross with the lamp for not rebuking the hero for his unbecoming act (of seeking prostitutes).

viḷaṅkavaittal Vide NŪLAḺAKU.

viḷaṅku utāraṇattu ākutal Vide NŪLAḺAKU.

viḷaccīr/viḷam Foot of two ACAI ending in NIRAI, either KŪVIḶAM or KARUVIḶAM.

viḷari 1. The sixth note of the gamut, one of ĒḺICAI. 2. A melody-type of the NEYTAL class, suited for mourning.

viḷarippālai A melody-type of the PĀLAI class.

viḷi Apostrophe. A figure of speech in which the speaker directly and often emotionally addresses a person who is

dead or otherwise not physically present, an imaginary person or entity, something inhuman, or a place or concept. The speaker addresses the object as if it were present and capable of understanding and responding.

viḷikkūttu Dancing with whistling.

viḷaiyāṭṭu One of the sources of the MEYPPĀṬU, UVAKAI (rejoicing): sport.

viḷaiyāṭṭuppāṭal A folk genre: play song.

viḷaivu Vide NĀṬAKACCANTI.

viṟpāṭṭu Vide VILLUPPĀṬṬU.

viṟpūṭṭu Vide PORUḶKŌḶ.

viṟal Physical expression of emotion.

viṟalkōḷaṇi Vide PIRATTIYANIKAVAṆI.

viṟali Female dancer who exhibits the various emotions and sentiments in her dance. A minstral-woman.

viṟalikēṭpa tōḻikūṟal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the confidante of the heroine telling the songstress (sarcastically) that the union of the prostitutes is like elixir to the hero.

viṟali tōḻikku viḷampal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: the songstress telling the confidante of the hero's concubine that the aged prostitutes would find the hero's union delightful.

viṟaliyāṟṟuppaṭai 1. A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: a songstress, recipient of a patron's bounty, directing fellow songstresses to that patron. 2. An ĀṞṞUPPAṬAI poem: theme of songstress, recipient of a patron's bounty, directing fellow songstresses to that patron.

viṟalivāyilkaṇṭa talaivi kūṟal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine's utterance as the minstrel-woman approaches her as the hero's messenger, who has since returned from prostitutes.

viṟalivāyil pakartal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the minstrel-woman (VIṞALI) approaching the heroine as the hero's messenger who has since returned from prostitutes.

viṟalivāyil maṟuttal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the heroine refusing the mediation of the minstrel-woman (VIṞALI) who has come as the hero's messenger.

viṉayam Vide TĒVAPĀṆI.

viṉaviya cevilikku maṟaittamai viḷampal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante telling the hero that she has concealed the union of the hero and the heroine from the foster-mother who had come to know of it and enquired her about it.

viṉāviṭai A verse genre: poem marked by the question - answer structural pattern.

viṉāvilviṭaiyaṇi A figure of speech in which what goes on in one's mind is perceived and responded to without looking for one's enquiry. Cf. VIṬAIYILVIṈĀVAṆI.

viṉāvuttaram A kind of composition in which a word having a particular significance is split into a number of words, each serving as a reply to a question set before.

viṉai Vide KARMĀ.

viṉaiceyalmaṉam Super ego, the part of the psyche that has internalized the norms and mores of the society, and that reflects the societal beliefs, behaviours and even pressures. Also see NAṈAVILI-MAṈAM and TAṈṈILAI ĀḶUMAI.

viṉainiralniṟai Vide NIRALNIṞAI.

viṉaipuṉarnilaiyaṇi Vide UTAṈṈAVIṞCIYAṆI.

viṉaimuṟṟiniṉaital A sub-situation under the AKAM theme VĒNTAṞKU UṞṞULIPPIRIVU: with the mission accomplished, the hero thinking of the heroine.

viṉaiyuvamam/viṉaiyuvamai Comparison based on the actions pertaining to the objects compared.

viṉaiyeñcaṇi A figure of speech in which the finite verb is omitted.

viṉaiyetirmaṟuttup poruḷ pulappaṭuttal Vide KUṞIPPU VIPĀVAṈAI.

viṉaivalar An AKAM concept: attendants of dignitaries.

viṉōttiyaṇi Vide IṈMAINAVIṞCIYAṆI.

viṉōtakkūttu Dance performed in the presence of kings in celebration of their victories.

viṭṭaṟai nāṭakam Closet drama. A drama, often written in verse, that is meant to be read rather than performed, even though it includes acts, scenes, dialogue and sometimes even stage directions.

vīṭu Vide UṞUTIPPORUḶ.

vīṇai Vide AṞUPATTUNĀṄKU KALAIKAḶ.

vītināṭakam Street-play.

vīrakkal Vide NAṬUKAL.

vīraccuvaiyaṇi Vide IRATAVAṆI.

vīracaivam Lingayat sect of CAIVAM.

vīram 1. A kind of masquerade dance. 2. Vide IRACAM.

vīrayukappāṭal Heroic poetry.

vīrayukam Heroic age.

vīraveṭcimālai (Also VEṬCIMĀLAI) A verse genre. poem in praise of TACĀṄKAM of a hero, who, crowned with a wreath of *veṭci* flowers, captures his enemy's cattle.

vīḷai Vide KUṞIPPICAI.

vīṟṟiṉitirunta perumaṅkaḷam A sub-situation under the PUṞAM theme PĀṬĀṆ-TIṆAI: exalting the victory of the warrior possessing a death-like lance.

vīṟukōḷaṇi Vide UṬĀTTAVAṆI.

vīṟuṇarccik kavitai An alternate term for MIPUṈAIVIYAL KAVITAI. Romantic poetry. It represents the writers who value emotions, express their ideas in everyday language, and in their own individual styles rather than in formal imitation of the ancient writers. They consider pre-established conventions and forms detrimental to their artistic mission.

vīṟuṇarccikkavitai iyakkam Romantic movement.

vīṟuṇarccik kaṟpaṉai Romantic imagination.

vekuḷi One of the eight principal MEYPPĀṬU: anger.

vekuḷittalaivaṉ Naive hero, a protagonist, generally the narrator of a work, who consistently misinterprets the events or situations he or she witnesses or experiences because of some character trait such as innocence, stupidity, or insensitivity.

vekuḷivilakku Vide CEṞṞATTAṬAIMOḶI.

veṭcikkarantai Vide KARANTAI.

veṭcittiṇai A PUṞAM theme describing the king's army wearing *veṭci* flowers and capturing the cows of the enemy, as an act of war. Its AKAM parallel is KUṞIÑCI.

veṭcimālai Vide VĪRAVEṬCIMĀLAI.

veṭciyaravam A sub-situation under the PUṞAM theme VEṬCITTIṆAI: theme describing the tumult of warriors making preparations to go forth to capture the enemy's cows.

veṭṭittokuttal Montage.

veṇkali/veṇkalippā A kind of KALIPPĀ verse with VEṆṬAḶAI.

veṇkavi 1. Vide VEṆPĀ. 2. Verse not pregnant with ideas.

veṇcīr (Also VEṆPĀVURICCĪR) A metrical foot of three ACAI, chiefly found in VEṆPĀ, of four varieties, viz., *nēr-nēr-nēr, nirai-nēr-nēr, nēr-nirai-nēr, nirai-nirai-nēr.*

veṇcīrveṇṭaḷai A kind of TAḶAI in which a VEṆPĀVURICCĪR foot succeeds another foot beginning with NĒR.

veṇcenturai Couplet of lines of equal feet.

veṇṭaḷai A kind of TAḶAI peculiar to VEṆPĀ verse: the even combination of trisyllabic or trisyllabic NĒR, or simple ending feet plus NĒR of any type of foot, and the odd combination of disyllabic NĒR and NIRAI ending feet.

veṇṭāḻicai (Also VEḶḶOTTĀḺICAI) An auxiliary metre of VEṆPĀ: a kind of stanza which either consists of a single triplet of which the first two lines are of four feet each and the last line is of three feet, or forms one of a set of three CINTIYALVEṆPĀ bearing on a single theme.

veṇṭuṟai 1. A kind of stanza consisting of three to seven lines of unequal length. 2. A class of composition adapted to dancing, dist. from CENTUṞAI.

veṇpā (Also VEḶI) One of the four basic kinds of metre, marked by declarative rhythm (CEPPALŌCAI): its last line has three feet of which the last foot is monosyllabic; it employs feet of two metrical syllables (IYAṞCĪR) and feet of three metrical syllables ending in NĒR (VEṆCĪR); it strictly adheres to the conventions of VEṆṬAḶAI. It is of five kinds, viz., KUṞAḶVEṆPĀ (two-lined, the first line containing four feet and the second three), CINTIYALVEṆPĀ with two sub-types, viz., NĒRICAICINTIYALVEṆPĀ and INNICAI CINTIYALVEṆPĀ (consisting of three lines), NĒRICAIVEṆPĀ (of four lines with one detached foot (TAṈICCOL) at the end of the second line - precisely, it is of two KUṞAḶVEṆPĀ lines with the detached foot interposed), INNICAIVEṆPĀ (consisting of four lines without the detached foot, the last line containing three feet), and PAKṞOṬAIVEṆPĀ (consisting of more than four lines, each line having four feet and the last line three feet

VEṆPĀ has three auxiliary forms (PĀVIṈAM), viz., VEṆṬĀḺICAI or VEḶḶOT-TĀḺICAI (stanza having two lines of four feet each and the third line of three feet), VEṆṬUṞAI (stanza consisting of three to seven lines of unequal length) and VEḶIVIRUTTAM (consisting of three or four lines, each line ending with the same detached foot).

veṇpā akaval iṇaimaṇimālai Vide IṆAIMAṆI MĀLAI.

veṇpākkalitturai iṇaimaṇimālai Vide IṆAIMAṆIMĀLAI.

veṇpānūṟṟantāti A verse genre: poem consisting of 100 stanzas in VEṆPĀ metre, that uses the ANTĀTI verse linkage (the last letter, foot or syllable of the last line of one stanza being repeated as the first in the first line of the succeeding stanza).

veṇpāppuli Title of poets who are skilled at composing VEṆPĀ verses.

veṉpāpatiṟṟantāti A verse genre: poem consisting of ten stanzas in VEṆPĀ metre, that uses the ANTĀTI verse linkage (the last letter, foot or syllable of the last line of one stanza being repeated as the first in the first line of the succeeding stanza).

veṉpāvantāti A verse genre: poem in VEṆPĀ metre that uses the ANTĀTI verse linkage (the last letter, foot or syllable of the last line of one stanza being repeated as the first in the first line of the succeeding stanza).

veṉpāvuriccīr Vide VEṆCĪR.

veṉpuṉarccimālai A poem of 300 stanzas in VEṆPĀ metre.

veruvarunilai A sub-situation under the PUṞAM theme TUMPAITTIṆAI: speaking of the great prowess of the warrior in not falling down even when the arrow pierces open his chest.

verūutal a MEYPPĀṬU other than the principal eight: dreading.

veḷḷaccintu Vide CINTU.

veḷḷaṭi Line distinctive of VEṆPĀ with three-syllabled feet ending in KĀYCCĪR, and disyllabic feet alternating with NĒR and NIRAI.

veḷḷaṇi An AKAM sub-situation: white dress worn by a maid to signify to the hero that the heroine is delivered of a son.

veḷḷaṇi aṇintu viṭuttuḷit talaimakaṉ vāyil vēṇṭal/veḷḷaṇi aṇintu viṭuttuḷip puḷḷaṇimālai vēlaṉṉal vāyilvēṇṭal A sub-situation under the AKAM theme PARATTAIYIṞPIRIVU: the confidante in white dress (to signify that the heroine has taken bath after she is delivered of a son) being sent to the hero (who is with the prostitutes) to inform him of it, the hero requesting her to act as his messenger and soothe the heroine as he comes home.

veḷḷinilai A sub-situation under the PUṞAM theme PĀṬĀṆTIṆAI: theme praising the planet Sukra (Venus) on its powers to cause rain and relieve distress.

veḷḷippāṭal Stanzas interpolated in ancient poems by a poet called Veḷḷi.

veḷḷaikkavi 1. Vide VEṆKAVI 1. 2. Vide VEṆKAVI 2. 3. One who composes verses in inelegant language. 4. Eulogist who gets another to begin his poem. 5. Eulogistic ode which the author gets another to begin.

veḷḷaiccuritakam The last constituent of KALIPPĀ verse, constructed with VEṆṬAḶAI.

veḷḷottāḻicai Vide VEṆṬĀḺICAI.

veḷḷōcai Vide CEPPALŌCAI.

veḷi Vide VEṆPĀ.

veḷippaṭa irattal A sub-situation under the AKAPPUṞAM theme KAIKKIḶAI: the hero expressing his grief openly at his inability to have union with his love.

veḷippaṭa varaital An AKAM concept: the clandestine love between the hero and the heroine coming into the open, their going for wedlock.

veḷippaṭai A figure of speech in which the meaning of an ambiguous word is made clear by the use of a qualifying word, as *pāyāvēṅkai* (non-springing tiger).

veḷippaṭainaviṟciyaṇi A figure of speech in which an idea veiled in double entendre is revealed through its contextualization.

veḷippaṭaiyuvamam A figure of speech and a sub-class of UVAMAI in which the subject and the standard of comparison, and the comparison marker are explicitly stated.

veḷippāṭṭiyal Expressionism. It holds that objective depictions of circumstances and thoughts cannot accurately render an individual's emotional experience of these things. It thus rejects realism and shares the impressionist intention to present a personal vision through art. The expressionists, therefore, depict their subjects as they feel or sense or experience them rather than as those subjects appear objectively.

veḷiviruttam A kind of auxiliary metre belonging to the VEṆPĀ class and consisting of three or four lines, each line ending with the same TAṈICCOL (detached foot). It is of two sub-classes, viz., MAṆṬILAVEḶIVIRUTTAM and NILAIVEḶI VIRUTTAM.

veṟpaṉ Vide MALAINĀṬAṈ.

veṟṟalaṅkāranaṭai Euphuism. An artificial literary style that makes frequent use of alliteration, elaborate and extended figures of speech, rhetorical questions, parallelism, etc.

veṟṟalaṅkāram Bombast. Verbose and inflated diction that is disproportionate to the matter it expresses.

veṟṟikkarantaimañcari A verse genre: poem celebrating the recovery of cattle from the enemies by warriors in pursuit wearing garlands of *karantai* flowers.

veṟṟukkaṟpaṉai Fancy. Coleridge distinguishes it from imagination (KAṞPAṈAI) and assigns to it the function of reordering the sensory images it receives, denying it any creative capability.

veṟṟeṉattotuttal Vide NŪṞKUṞṞAM.

veṟi (Also VEṞIKKŪTTU and VEṞIYĀṬṬU) 1. An AKAM concept: dance of possession by the VĒLAṈ to find out the nature of the heroine's ailment, as she suffers the pangs of love for the hero, which she keeps off from her kindred. 2. A sub-situation under the PUṞAM theme VEṬCITTIṆAI: performing the VAḶḶIKKŪTTU dance by the one possessed by God Murukaṉ, along with the warriors decked with ornaments. 3. Vide PERUNTIṆAI.

veṟikkūttu Vide VEṞI.

veṟippāṭṭu Song sung in VEṞIYĀṬṬU.

veṟiyaccuṟuttal A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante informing the hero with a threatening posture that the heroine's mother intends to arrange a dance of a priest possessed by God Murukaṉ (VEṞIYĀṬṬU).

veṟiyāṭṭappāṭṭu Vide KAḶIYĀṬṬAPPĀṬṬU.

veṟiyāṭṭu Vide VEṞI. Also see PERUNTIṆAI.

veṟivilakkal Vide PĀṄKI VEṞIVILAKKAL.

veṟivilakkiya ataṉāl cevili pāṅkiyai viṉātal Vide CEVILI TŌḶIYAI VIṈĀTAL.

veṟivilakkiyavaḷi cevili pāṅkiyai viṉātal Vide TŌḶIYAI CEVILI VIṈĀTAL.

veṟivilakku An AKAM sub-situation: theme opposing / averting the VEṞIYĀṬṬU performed with a view to curing the love-sick heroine under a mistaken impression that she is ill.

veṟivilakkuvikka niṉaital A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the heroine thinking in terms of averting VĒLAṈ's frenzied dance through the confidante.

veṟivilakkuvittal Vide TALAIMAKAḶVEṞI VILAKKUVITTAL.

veṟutticai / veṟutticaippu One of the defects in versification: unrhythmic or unmetrical sound.

veṟumaivātam Vide CŪṈIYAVĀTAM.

veṉṟavāḷiṉmaṉ Vide VĀḶMAṆṆUNILAI.

veṉṟikkūttu Dance exhibiting the downfall of the enemy and the triumph of one's king.

veṉṟōrviḷakkam A sub-situation under the PUṞAM theme VAÑCITTIṆAI: the fame of the conqueror.

vēṅkaiyoṭu veṟuttu varaivukaṭātal A sub-situation under the AKAM theme PĀṄKIYIṞ KŪṬṬAM: the confidante, as she speaks of the need for an early marriage, to be heard by the hero who remains by the hedge-side, finding fault with the *vēṅkai* flowers which the hero helped them pluck.

vēṭkai Vide AVATTAI.

vēṭkaimuntuṟuttal A sub-situation under the AKAPPUṞAM theme PERUNTIṆAI: theme of a woman giving expression to her love in the presence of her lover.

vēṭkaiyuraittal A sub-situation under the AKAM theme AṞAI TOṬUNIṞṞAL: the confidante of the heroine telling the foster-mother of the existence of love between the hero and the heroine.

vēṭṭamātaraik kēṭṭal Vide CEVILI EYIṞṞIYOṬU PULAMPAL.

vēṭṭuvar An AKAM concept: the inhabitants of the KUṞIÑCI tract: hunters.

vēṭarviṉōtam A verse genre: poem on a person getting a woman, who is not inclined towards him, by approaching her in appropriate disguise.

vēṇṭalaṇi A figure of speech in which an undesirable thing is counted as ultimately leading to something desirable.

vēṇu Vide AṞUPATTUNĀṈKU KALAIKAḶ.

vēttiyal A kind of dance performed in the presence of a king. Cf. POTUVIYAL.

vēttiyaṉmalipu A sub-situation under the PUṞAM theme KARANTAI: theme in which warriors expatiate upon the greatness of a heroic king.

vētam Vide AṞUPATTUNĀṈKU KALAIKAḶ.

vētāḷikar (Also VAITĀḶIKAR) A class of panegyrists attached to kings.

vētiyaraiviṉātal Vide ĀṞṞIṬAI MUKKŌL PAKAVARAIVIṈĀTAL.

vēntaṟkuṟṟuḷippirivu Vide TUṆAIVAYIṞ PIRIVU.

vēntaṟpācaṟai Vide VĀṬAIPPĀCAṞAI.

vēntaṉ An AKAM concept and one of the KARUPPORUḶ: Intiraṉ, the God of the MARUTAM region.

vēntaṉ kuṭaimaṅkaḷam A verse genre: poem in VEṆPĀ metre eulogizing the royal umbrella, with the first two lines speaking of the royal protection and the last two lines, beginning with the detached foot, praising the king's fame.

vēmpu A PUṞAM sub-situation: praising the neem flower, the totemic flower of the Pāṇṭiya kings.

vēy A sub-situation under the PUṞAM theme VEṬCITTIṆAI: the army getting information from their spies as they move about to capture the cattle of the enemy.

vēlviruttam 1. A verse genre: poem celebrating lance, the constituent of royalty in ten verses of ĀCIRIYAVIRUTTAM metre. 2. A verse genre. Poem praising the lance of God Murukaṉ.

vēlaṉ An AKAM concept: one who performs the dance of being possessed by God Murukaṉ with a view to finding out the nature of the ailment that afflicts the heroine as she suffers the pangs of love

for the hero without being known to others.

vēlaṉai aḻaittal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the foster-mother summoning VĒLAṈ to dance and exorcise the heroine who according to the divining woman is possessed by Lord Murukaṉ.

vēlāyutapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a spear, as under:

வேண கலைவாழ் வேத வாயான்
துணைவேந்து சூழ்மணி கிருபை மனதொடு
விள்ளொ ணாடக மேவக் கவிமழை
தூவி வாசனை தூரம் மலியவே
நம்பும் புகழே நாமுறை காவண்
சாது ஞானச் சற்குண நீதிக்
கேயுரு வேகொண் டிலகு முதாரி
தாதா டிகே சண்முகம்
மனைவி மக்களொடு மகிழ்ந்து வாழ்கவே.

vēḻam viṉātal A sub-situation under the AKAM theme MATIYUṬAṈPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she has encountered an elephant there.

vēḷvi Sacrifice, esp. Vedic.

vēḷvinilai 1. A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: describing the greatness of sacrifices performed by a king. 2. A sub-situation under the PUṞAM theme PĀṬĀṈTIṆAI: describing the benevolence of a chief in making gifts of red cows, in the early hours of the day. 3. A literary genre on the above themes.

vēḷāṇvākai A sub-situation under the PUṞAM theme VĀKAITTIṆAI: speaking of the peasant pursuing his vocation in tune with the wishes of brahmins, kings and merchants.

vēḷir A class of ancient chiefs in the Tamiḻ country.

vēṟṟicaippā A verse in a distinctive metre at the end of a CURITAKAM or ILAMPAKAM.

vēṟṟuppaṭaivaravu A sub-situation under the PUṞAM theme UḺIÑAITTIṆAI: speaking of the martial support coming from another king to drive away the besieging army.

vēṟṟupporuḷvaippaṇi Vide PIṞAPORUḶVAIPPAṆI.

vēṟṟupporuḷvaippu vilakku Vide PIṞAPORUḶ-VAIPPUT TAṬAIMOḺI.

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a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

vēṟṟumaiyaṇi Vide VITIRĒKAVAṆI.

vēṟumaiyuruvakam Vide VITIRĒKAVURUVAKAM.

vēṟṟuvaraivu Vide NOTUMALARVARAIVU.

vēṟṟoliveṇṭuṟai A kind of VEṆṬUṞAI verse in which the first few lines have one kind of rhythm and the succeeding lines have a different kind of rhythm.

vēṟu A word used as a heading in poems, to indicate a change in metrical rhythm.

vēṟupaṭuttukkūṟal A sub-situation under the AKAM theme NĀṆANĀṬṬAM: the confidante speaking of the heroine as being different and changed, looking angelic as she comes after being sent for bathing.

vēṟupāṭṭoḻippu Vide AVANUTIYAṆI.

vēṟorukāraṇa vipāvaṉai Vide AYAṞKĀRAṆA VIPĀVAṈAI.

vēṉil Vide MUTAṞPORUḶ.

vēṉilmālai A verse genre: poem celebrating the early (IḶAVĒṈIL) and the late (MUTUVĒṈIL) hot seasons.

vēṉiṟpācaṟai Vide VĀṬAIPPĀCARAI.

vaikaṟai Vide MUTAṞPORUḶ.

vaiṇavam Vaiṣṇavism, the religion which holds Viṣṇu (Tirumāl) to be the Supreme Being and is exclusively devoted to His worship.

vaittiyacāttiram Vide AṞUPATTUNĀṈKU KALAIKAḶ.

vaitaruppaneṟi A style of poetry comprising ten characteristics, viz., CEṞIVU also called CILIṬṬAM (terseness), TEḶIVU or PORUṬṬEḶIVU (perspicuity), CAMATAI also called CAMANILAI or CAMAṈ (tranquillity), CAMĀTI (attribution of a deed to a person or thing other than its agent), IṈPAM (sweetness of diction and subject matter), IṈṈICAI also called OḶUKICAI or CUKUMĀRATAI (flowing rhythm), UTĀRATAI or UTĀRAM (indication by indirect suggestion of the excellence of a thing), UYTTALILPORUṆMAI or PULAṈ (transparency of sense achieved through a careful choice of unambiguous simple words), KĀNTAM or KĀNTI (gracefulness of diction and syntax), VALI also called ĀLĒCAM and ŌKAM (vigour of style, achieved by introducing compounds in quick succession). Cf. KAUṬANEṞI.

vaitāḷikar Vide VĒTĀḶIKAR.

vainilaikkoccakam A kind of KOCCAKAM verse.

vaippu Vide AṬAKKIYAL.

vaipeṟakkāṭṭal A literary device which consists in a detailed treatment of what has already been briefly stated.

vaimutalaṭikkalaṅkāram A figure of speech in which a whole stanza consists merely of the names of several objects strung together without any adjunct.

vairavam A peripheral sect of CAIVAM. It is closely allied to VĀMAM, but differs in religious austerities. For it, salvation lies in reaching the feet of Vairavaṉ, a manifestation of Civaṉ.

jātakakkatai The Jātaka stories relating to the past births of the Buddha.

jāvali A musical composition of Urdu origin, with love and devotion as its subject matter, that accompanies dance performances.



An Index of Terms Denoting Concepts of Western Origin

Tamil

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க	ங	ச	ஞ	ட	ண	த	ந	ப	ம	ய	ர	ல	வ	ழ	ள	ற	ன
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங ச ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க	ங	ச	ஞ	ட	ண	த	ந	ப	ம	ய	ர	ல	வ	ழ	ள	ற	ன
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḵ	k	ṅ	c	ñ	ṭ	ṇ	t	n	p	m	y	r	l	v	ḻ	ḷ	ṟ	ṉ

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
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அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ



அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ḵ k ṅ c ñ ṭ ṇ t n p m y r l v ḻ ḷ ṟ ṉ

English



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